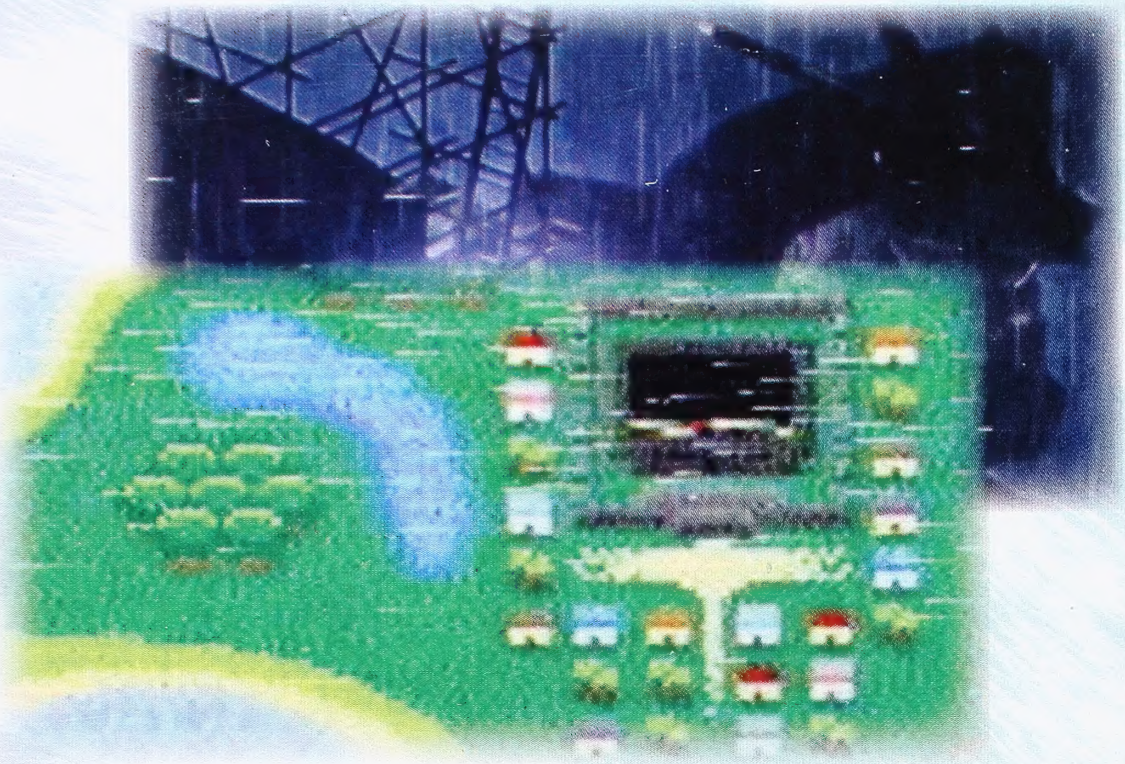


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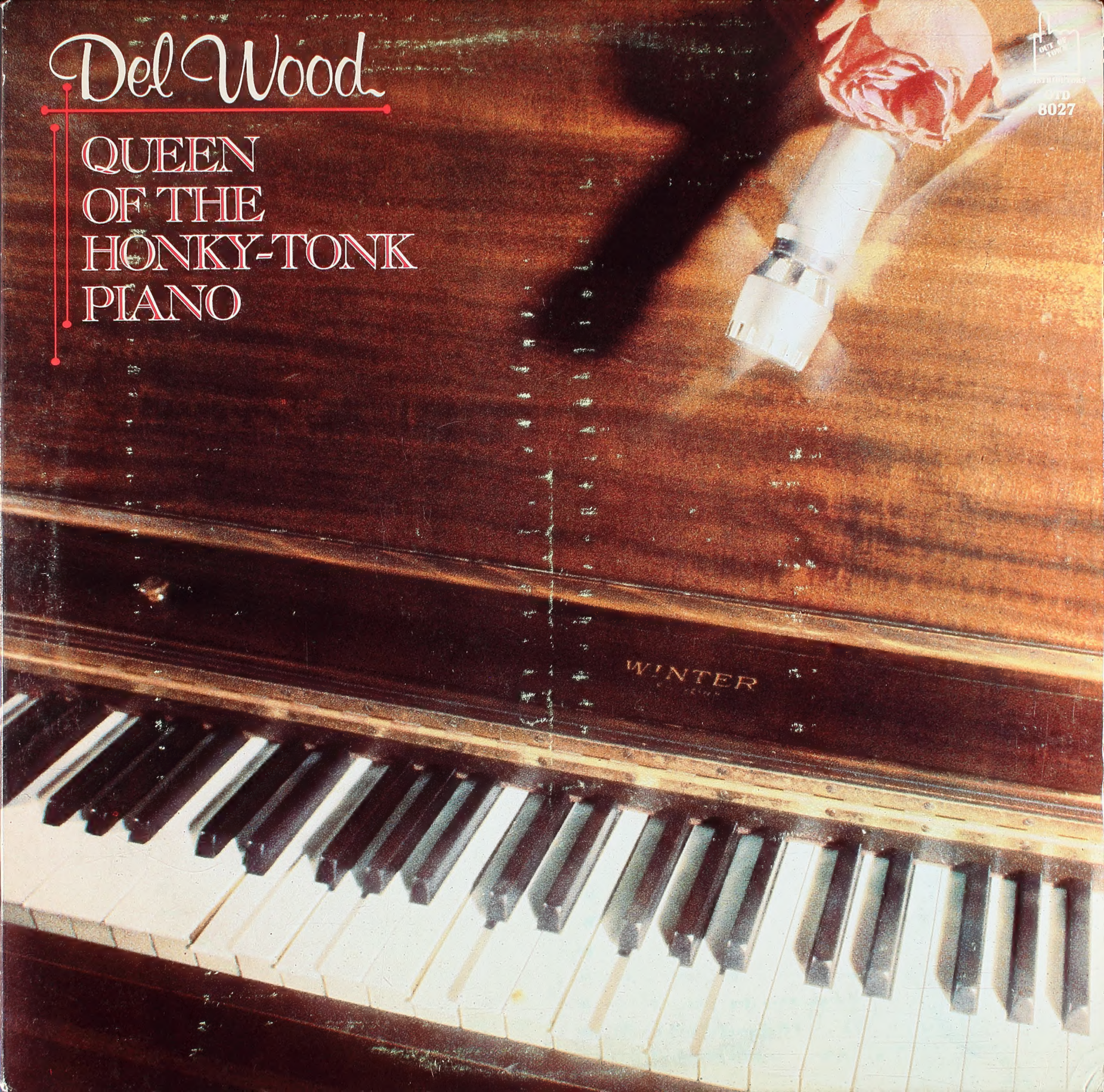
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REMEMBERING
STANDING ROOM ONLY
KENTUCKY TURNPIKE
SNOWBIRD

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L1523—Page Cavanaugh
L1525—Christmas Favorites
L1528—Charlie Ventura
L1529—Holiday In Italy
L1530—24 Kiddie Favorites
L1533—Barrelhouse Piano
L1535—Cha Cha Cha
L1536—Rhapsody In Blue
L1537—My Fair Lady
L1538—Holiday In France
L1539—Scheherezade
L1540—A Tribute To Eddie Duchin
L1541—Hoosier Hot Shots
L1542—Swan Lake Ballet—Tchaikovsky
L1543—Concerto In A Major—Mozart
L1545—Symphony No. 5 in C Minor—Beethoven
L1546—te Beau Danube—Johann Strauss
L1547—An Hour Of Tchaikovsky
L1548—Classic Favorites (Vol. 11)
L1549—Latin American Holiday
L1550—Music From The Golden West
L1551—Silhouettes
L1552—Music From Another World
L1554—Two Cigarettes In The Dark
L1555—Serenade By Moonlight
L1557—Penthouse Serenade
L1558—Strictly For Lovers
L1559—Music For A Dreamy Afternoon
L1560—Classic Gems
L1561—The Ink Spots In Hi-Fi
L1562—Irving Fields Plays Irving Berlin
L1563—Piano By Starlight
L1564—Mr. Bongo Plays Hi-Fi Cha Cha
L1565—Calypso In Hi-Fi
L1566—Honky-Tonk Favorites
L1567—Lillian Roth Sings
L1569—Dixieland In Hi-Fi
L1570—The Pied Pipers in a Tribute to Tommy Dorsey
L1571—Frat Hop
L1572—Roaring 20's
L1573—Ray Eberle Plays A Tribute To Glenn Miller
L1578—Polka Party
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L1582—Kirby Stone Four
L1583—For Men Only
L1584—It's Kiddie Time
L1585—Here's Fran Warren
L1586—Holiday In Spain
L1587—Holiday In Brazil
L1588—Western Favorites
L1591—Around The World In 80 Days
L1593—Andre Previn Plays "Fats" Waller
L1594—Red Nichols & His Five Pennies
L1596—Saturday Date With Matt Dennis
L1597—Barclay Allen Piano Rhythms
L1599—Earl "Fatha" Hines
L1600—Christmas Chimes
L1603—Pee Wee Hunt
L1604—Buddy Cole & The Mellowaires
L1606—Connie Haines Sings Helen Morgan
L1607—Music From Pal Joey
L1608—June Hutton in Hi-Fi
L1609—James Melton Sings
L1610—Music For A Mad Ball
L1611—Ann Sothern Sings
L1612—Cowboy
L1613—Judy Canova In Hi-Fi
L1614—South Pacific
L1615—Mel Torme Prelude To A Kiss
L1616—Chopin's Les Sylphides— 1 & 2
L1617—Songs By A Moody Miss—Georgia Carr
L1618—Beethoven Pastorale Symphony No. 6
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L1621—Coppelia Ballet I and II
L1622—Rachmaninoff Piano Concerto No. 2
L1623—Americana—Stephen Foster and Spirituals
L1625—The Sportsmen
L1627—A Salute To Glenn Miller
L1628—Hymns—Johnny Desmond
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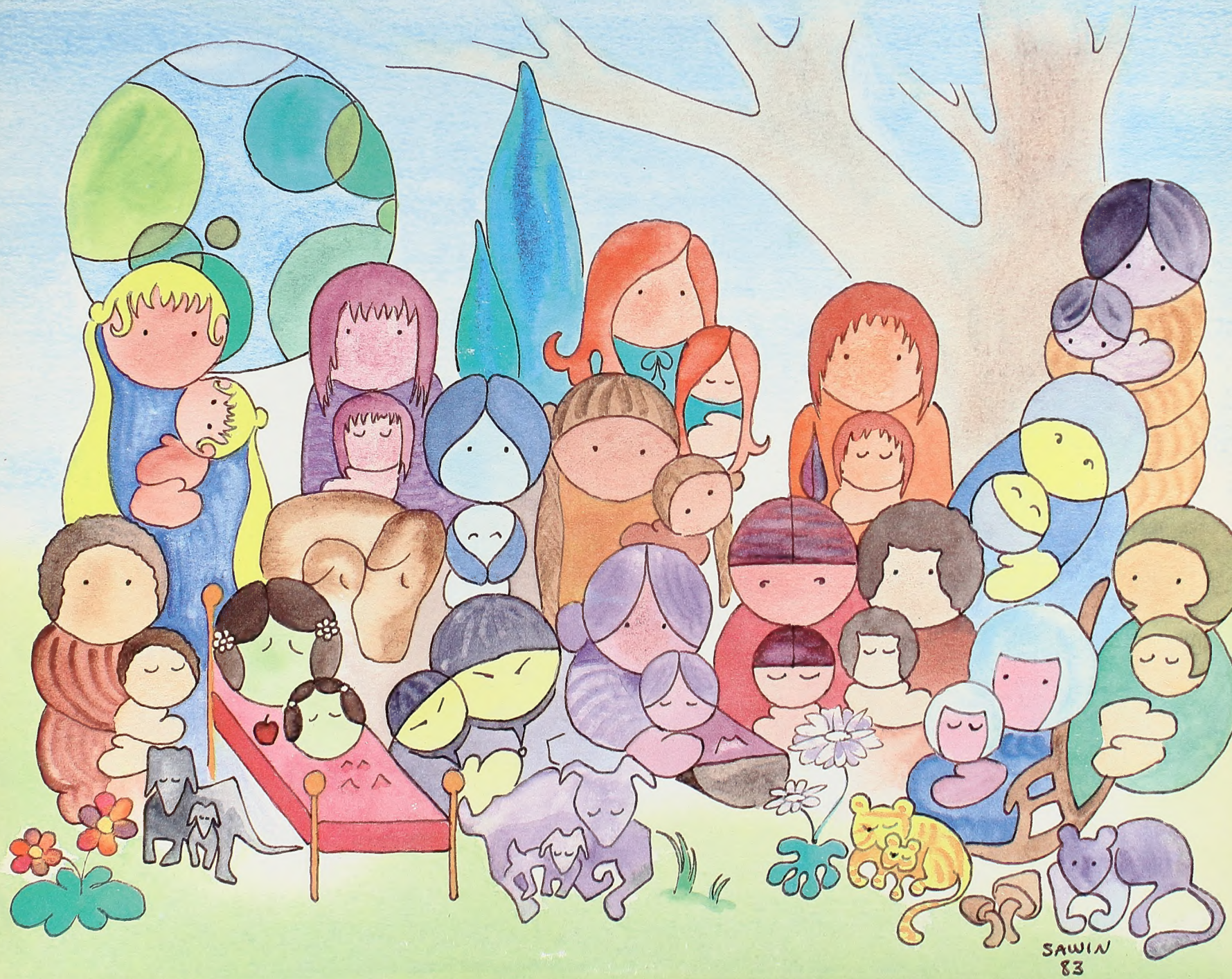
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SING ME TO SLEEP

SPECTRUM
SR-179

Lullabies Lullabies Lullabies ...

Paulina Stark soprano David Garvey piano



SING ME TO SLEEP

PAULINA STARK, soprano **DAVID GARVEY,** piano

Side A:

1. КОЛЫБЕЛЬНАЯ ПЕСНЯ (*Lullaby*)
Sleep my little boy, my darling, lullaby, lullaby! Moonlight looks into your crib. I shall sing you fairy stories; lullaby, lullaby! (Lermontov)

2. КОЛЫБЕЛЬНАЯ (*Cradle Song*)
Sleep my child, call sweet dreams; your babysitters are the wind, the sun, and the eagle. The eagle flew home, the sun left, but the wind stayed three days, then hurried home. His mother asked, "Where have you been?" and the wind said, "I was rocking a baby's cradle." Sleep, child, fall asleep. (Maidov)

3. **Fiocca la neve** (*Snow is Falling*)
Slowly the large snowflakes are falling, falling. An infant is crying, and an old woman sings to him, "Roses and lilies surround your tiny bed with a beautiful garden." In this garden the baby falls asleep, while outside the large snowflakes are falling, falling . . . (Pascoli)

4. **Kolysanka gniadego konia** (*Lullaby for a Brown Horse*)
Sleep, little brown horse; you must be tired from the day's hard work pulling the wagon. When you wake, you shall have apples and sugar, cabbage and carrots to eat. (Illakowicz)

5. **Nana**
Sleep, child, sleep, my soul, sleep little morning star. (from *Siete Canciones populares españolas*)

6. **Wiegenlied im Sommer** (*Cradle Song in Summer*)
Now the day is ending, and my child lies in the cradle. Only one little bird is calling, "Good night, dear child, good night!" The cradle rocks, and the bees buzz in the baby's ear, "Good night, dear child, good night!" The angels softly sing, "Sleep in peace! Good night, dear child, good night!" (Reinick)

7. **Bei der Wiege** (*At the Cradle*)
Sleep, and dream of the future which will surely be yours. Today is past, and cannot hurt you; tomorrow there will be love in heaven and on earth; sleep and be happy. (Klingemann)

8. **Wiegenlied** (*Lullaby*)
Good evening, good night; early tomorrow, if God wills, you will wake again. Good evening, good night, sleep happy and sweet in dreams of Paradise. (Scherer)



Side B:

1. **Brezairola** (*Lullaby*)
Come, sleep, come . . . but sleep doesn't come to the baby! Oh! Come, sleep, come here . . . but sleep won't come to the baby! Oh! Sleep has come, the baby sleeps! Ah! (from *Chants d'Auvergne*)

2. **Arrorro** (*Hushaby*)
Hushaby my baby, hushaby my sun, hushaby part of my heart. This pretty baby wants to sleep but naughty sleep doesn't want to come. Hushaby.

3. **Cancion de cuna para dormir a un negrito**
(*Cradle Song to put a Negro baby to sleep*)
Close your eyes and slumber, my tiny little one; little child, oh, won't you go to sleep! My, you have a round head, like a coffee bean! Your eyelids are speckled, your eyes so wide open, just like two large windows looking out to sea. Close your eyes and slumber, my frightened little one; the cowardly devil, he must have his meal; But you're not a slave now; if you rest a long while your owner and master will make you a groom; dressed with fancy buttons, all this will he buy. Close your eyes and slumber, go to sleep my young one; hm . . . My, you have a round head like a coffee bean! (Valdés; English version by Thomas W. van Ess, reprinted courtesy of the Pier-Southern Organization, © 1958 Southern Music Publishing Co., Inc.)

4 **Berceuse** (*Lullaby*)
Sleep, sleep, sleep; your papa will go to the village and bring back an apple, and will caress your little head . . . He'll bring a nut, and caress your little feet . . . He'll bring a duck, and caress your little hands . . . He'll bring back some soup, and caress your little stomach. (from *Chant populaires hébraiques*)

5. **Rozhinkes mit Mandeln** (*Raisins and Almonds*)
In the Temple in a schoolroom, a widow sits by a window singing to her baby, "Under your crib there's a white goat, whose business it is to go around selling raisins and almonds. The time will come when you, too, will go everywhere, finding your happiness here and there, and somehow earning your living. Sleep, little Jew, sleep." (A. Goldfaden)

6. **A Lullaby**
I'll set you aswing in a purple bell of the lady finger, where brown bees linger and loiter long . . . I'll put you afloat in a boat of pearl on a moonlit sea where your path shall be of silver and blue . . . I'll make you a soft, warm nest in my heart's core, where cosily curled on mother's breast, you'll rest 'til dawn. (O'Byrne)

7. **O can ye sew cushions**
O can ye sew cushions and can ye sew sheets, and can ye sing ballulow when the bairn greets? And hie and bay, birdie, and hie and baw lamb, And hee and baw birdie, my bonnie wee lamb. . . . Hie-o wie-o what will I do wi'ye? Black's the life that I lead wi'ye. Many o' you, little for to gi'ye. Hie-o, wie-o, what will I do wi'ye? I've placed my cradle on yon hilly top, and aye as the wind blew my cradle did rock. O hushaby, babie, O baw lily loo, And hee and baw birdie, my bonnie wee doo. Hie-o- wie-0, etc. . . . (Scottish tune)

8. **Lullaby**
Lullaby, stars are bright and lambs are sleeping, while the birds are silence keeping. Sleep, my baby, fall asleeping, lullaby. (Rossetti)

9. **The Little Horses** (*Lullaby*)Hush you by, don't you cry, go to sleepy little baby. When you wake, you'll have sweet cake, and all the pretty little horses. Blacks and bays, dapples and greys, coach and six a-little horses. Oh, you pretty little baby. (American folk song)

PAULINA STARK has performed as soloist with the Hallé Orchestra in England under the direction of Sir John Barbirolli and with the Opéra de Monte Carlo in Monaco under the direction of Lawrence Foster. A frequently featured artist with the Houston Symphony, she has also portrayed many leading roles with the Houston Grand Opera. She has been guest artist with the Dallas Symphony under Eduardo Mata, in concert with chamber orchestra under Lukas Foss, on national public television for composer–conductor David Amram, and with the CBS network for Alfredo Antonini. Her recital tours have included the United States, Europe and the Far East. Ms. Stark attended Smith College and Rice University, where she earned B.A. and M.A. degrees with Phi Beta Kappa honors and later served on both language and voice faculties.

DAVID GARVEY has toured all over the world as associate pianist with many of the greatest artists, among them William Warfield, Jennie Tourel, Maria Stader, Hughes Cuenod, Tatiana Troyanos, Yehudi Menuhin, Itzhak Perlman and Salvatore Accardo. Since 1953 he has been the exclusive partner of the distinguished soprano, Leontyne Price, with whom he has appeared at the White House and the prestigious Salzburg Festival, in addition to concerts here and abroad. He is currently Professor of Music at the University of Texas, Austin.

Side A:

1. КОЛЫБЕЛЬНАЯ ПЕСНЯ (*Lullaby*) — Alexander Gretchaninov
2. КОЛЫБЕЛЬНАЯ (*Cradle Song*) — Peter I. Tchaikovsky, Op. 16, No. 1
3. **Fiocca la neve** (*Snow is Falling*) — Pietro Cimara
4. **Kolysanka gniadego konia** (*Lullaby for a Brown Horse*) — Karol Szymanowski, Op. 49, No. 19
5. **Nana** — Manuel de Falla
6. **Wiegenlied im Sommer** (*Cradle Song in Summer*) — Hugo Wolf
7. **Bei der Wiege** (*At the Cradle*) — Felix Mendelssohn, Op. 47, No. 6
8. **Wiegenlied** (*Lullaby*) — Johannes Brahms, Op. 49, No. 4

Side B:

1. **Brezairola** (*Lullaby*) — Joseph Canteloube
2. **Arrorro** (*Hushaby*) — Alberto Ginastera
3. **Cancion de cuna para dormir a un negrito** (*Cradle Song to put a Negro baby to sleep*) — Xavier Montsalvatge
4. **Berceuse** (*Lullaby*) — Darius Milhaud
5. **Rozhinkes mit Mandeln** (*Raisins and Almonds*) — A. Goldfaden
6. **A Lullaby** — Hamilton Harty, from "Six Songs of Ireland"
7. **O can ye sew cushions** — Benjamin Britten, from "Folk Songs of the British Isles"
8. **Lullaby** — Cyril Scott, Op. 57, No. 2
9. **The Little Horses** (*Lullaby*) — Aaron Copland

The same artists have recorded for Spectrum the first domestic editions of Karol Szymanowski's "Songs of the Lovesick Muezzin" (SR-160) and of Lili Boulanger's cycle, "Clairières dans le Ciel" (SR-126).

Cover artist FRED SAWIN attended Rice University as an undergraduate and received his Ph.D. in Physics from the University of Texas. Though a technologist by trade, he enjoys creating these images of peace and innocence.

If the music in this album lulls you to sleep, don't be surprised. That's what it's meant to do. All the songs are lullabies—a splendid kind of music that quite literally is meant to quiet or lull children to sleep.

Since earliest times, generation upon generation of children around the world have been rocked or cradled or otherwise coaxed off to sleep by listening to a gently sung lullaby. The palliative, curative and restorative benefits of lullabies almost certainly extend to the adult listener as well. As good for the nerves as meditation, they offer even the busiest of us an opportunity to relax and be won over by their magical charms.

The temperament of the songs in this assemblage, then, is decidedly serene, but by no means monotonous. Hamilton Harty's "I'll Set You a Swing" or Mendelssohn's "Bei der Wiege" are more lively than lulling, although always loving. In contrast, Milhaud's "Hebraic Song" or Brahms' "Wiegenlied" quiet with their exquisite calm, while Montsalvatge's dreamy tango rhythm rocks gently.

But whatever the composers' colorations, this collection of seventeen lullabies from many nations, chosen with care from an inexhaustible supply and performed with grace and beauty, should please music lovers of all ages and tastes. Only lullabies from nations that use Western compositional modes are included —ones that the artists felt were particularly suited to a combination of classical voice and accompaniment—though other cultures could as readily provide representative samples. It is hoped that these lullabies will bring a touch of beauty, and pure pleasure, to your own reveries.

Luisa Kreisberg

SPECTRUM
Division of UNI-PRO Recordings
Harriman, New York 10926

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L.C. No. 83-743300
Recorded and edited by Tom Lazarus, Labyrinth Sound, N.Y.C.
Mastered at Sound Technique, N.Y.C.
Photo: Tom Holt — Third Eye

Timings:
Side A: 1:53 — 4:00 — 2:51 — 1:42 — 1:32 — 2:50 — 3:14 — 1:55/20:20
Side B: 3:08 — 2:07 — 2:27 — 1:33 — 3:30 — 2:42 — 2:07 — 2:08 — 2:42/22:54

MAGICAL

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MAGICAL BAROQUE TRUMPET

Miroslav Kejmar — TRUMPET
Jiřina Pokorná — ORGAN

STRANA 1 / SIDE ONE

1. **Henry Purcell** (1659—1695)
   TRUMPET TUNE 1:18
2. **Tomaso Giovanni Albinoni** (1671—1750)
   CONCERTO IN B 9:02
   (arr. Jean Thilde)
   I. Allegro 3:44
   II Andante 2:28
   III. Allegro 2:44
3. **Georg Philipp Telemann** (1681—1767)
   AIR 2:30
4. **Georg Friedrich Händel** (1685—1759)
   SUITE D DUR 9:02
   (arr. Ludwig Güttler)
   I. Ouvertura 1:46
   II. Allegro (Gigue) 2:12
   III. Aire (In Tempo di Menuetto) 2:18
   IV. Bourrée 1:24
   V. March 1:15

22:01

STRANA 2 / SIDE TWO

5. **Johann Sebastian Bach** (1685—1750)
   ARIOSO FROM CANTATA 2:53
6. **Giuseppe Romanino CONCERTO** 10:41
   (arr. Friedrich Kircheis and Ludwig Güttler)
   I. Allegro 4:24
   II. Andante 2:37
   III. Allegro 3:37
7. **Georg Philipp Telemann** (1681—1767)
   AIR DE TROMPETTE 1:12
   (arr. Jean Thilde)
8. **Johann Sebastian Bach** (1685—1750)
   AIR FROM SUITE n. 3 3:39
9. **Johann Sebastian Bach/Charles Gounod**
   AVE MARIA 2:49
10. **Georg Friedrich Händel** (1685—1759)
    GLORIA IN EXCELSIS DEO 2:55
    (arr. Antonín Vaigl)

24:23

Počátek osmnáctého století, období vrcholného baroka, je v hudbě dobou ojedinělé prudkého vyzařování italského tvůrčího živlu do celé Evropy. Takřka marnotratně rozdávala hudební Itálie svého génia a ani největší mistři a dovršitelé barokní doby — Johann Sebastian Bach (1685—1750) a Georg Friedrich Händel (1685 1759) se ve své tvorbě neobešli bez italských zkušeností. Bach si opsal a pak ve svých dílech použil nejen celé skladby autorů jako Antonio Vivaldi, Benedetto Marcello, ale použil i jednotlivá témata Giovanni Legrenziho nebo Tomasa Albinoniho (Fuga A dur BWV 950 a Fuga h mol BWV 951). Od italských mistrů a zejména od Vivaldiho se Bach učil přehlednosti a pregnanci jejich melodického myšlení, výraznosti a zapamatovatelnosti jednotlivých melodických nápadů. A tak všechny tři slavné a mnohokrát upravované melodie Johanna Sebastiana Bacha, prezentované na tomto CD, nesou i stopy oněch italských vlivů a zaujmou dnešního posluchače nádherně klenutou kantilénou.

Georg Friedrich Händel, jehož hudební tvorba i všechny další aktivity jsou spjaty především s Londýnem, rovněž velmi intenzívně vstřebával italské hudební prostředí a jeho myšlení. Pobýval zde v letech 1706—1710 a setkal se s mnoha významnými osobnostmi — Bernardo Pasquini, Arcangelo Corelli nebo Alessandro a Domenico Scarlattiové. Händel pak přichází do Anglie, kde ještě žije tradice jednoho z nejlepších a nejváženějších mistrů sedmnáctého století — Henry Purcella — autora opery Dido a Aeneas. Na CD je Purcell zastoupen drobnou skladbou přinášející typicky slavnostní a lesklou melodiku. Anglickou hudbu reprezentuje i Jeremiah Clarke, jehož Trumpet Voluntary bylo dlouho připisováno Purcellovi. A není divu, stylově svědčí tato hudba o velké příbuznosti

Bachovým a Händelovým současníkem byl Georg Philipp Telemann (1681—1767), varhaník a skladatel působící jako chrámový ředitel hudby v Hamburku. Jeho rozsáhlé dílo zahrnuje asi čtyřicet oper, stovky kantát, šest set suit a serenád a množství komorních skladeb. Stylově stojí mnohdy již na rozhraní baroka a následujícího tzv. galantního slohu. Ve své době byl oceňován více než Bach.

Vedle méně známých nebo menších mistrů jako byli Tomaso Albinoni nebo Giuseppe Romanino — oba jsou zastoupeni typickou formou třívětého Concerta — nesmí ve výběru z doby vrcholného baroka chybět Antonio Vivaldi (1672—1741), jeden z největších melodiků své doby, geniální skladatel, kapelník a houslový virtuóz. Jeho život je spjat s Benátkami. Vivaldiho tvorba přes žánrovou pestrost (opery, kantáty, oratoria) přinesla zejména definitivní kodifikaci třívětého concerta — napsal jich stovky a dodnes jsou stále žijícím svědectvím obdivuhodně bohaté a moderní melodické invence.

Všechny skladby zaznívají v úpravách pro trubku a varhany — oba nástroje jsou pro dobu vrcholného baroka příznačné. Dalším typickým rysem této doby je i odvážné přenášení technických prvků jednoho nástroje jinému, uplatňování vokálních technik v instrumentální sazbě a řada dalších odvážných postupů. Doba se nebála ani transkripcí — ostatně samo dílo Johanna Sebastiana Bacha je toho svědectvím, a tak i úpravy na tomto CD jako by chtěly navazovat na dobovou praxi.

Miroslav Kejmar je již dvacet let prvním trumpetistou České filharmonie, častým sólistou a v současné době i členem souborů Pražští žesťoví sólisté a Prague Brass Ensemble. Jeho důkladné hudební vzdělávání začalo v Liberci na Vojenské hudební škole a pokračovalo na konzervatoři a Akademii múzických umění v Praze. Nahrával pro firmy Supraphon, Panton, Opus, Naxos. Hostoval v mnoha zemích Evropy i v zámoří . . .

Koncertní činnost **Jiřiny Pokorné**, absolventky pražské konzervatoře a Akademie múzických umění v Praze, se rozvíjí od roku 1972. Často účinkuje jako sólistka a spolupracuje s řadou českých koncertních umělců. Nahrává pro firmu Supraphon, její umění znají posluchači v mnoha zemích Evropy.



The beginning of the eighteenth century, the period of LATE baroque, is in music the time of a unique emanation of the Italian creative spirit throughout the whole of Europe. Italy lavishly gave out its musical genius and even the greatest masters and crowning spirits of the baroque period — Johann Sebastian Bach (1685—1750) and George Frederick Handel (1685—1759) — could not do with out Italian experience. Bach copied and later used in his work not only whole compositions of composers like Antonio Vivaldi and Benedetto Marcello, but also the works of Giovanni Legrenzi and Tomaso Albinoni (the Fugue in A-major BWV 950 and Fugue in B-minor BWV 951). It was from Italian masters and espe cially from Vivaldi that Bach learned the lucidity and pregnancy of their melodic thinking, the expressiveness of their ideas and how to make these ideas stay in the listener's memory. And so the three famous and so many times arranged melodies of Johann Sebastian Bach presented on this compact disk bear traces of Italian in fluence and captivate the contemporary listener by their beautiful cantilena

George Frederick Händel, whose work and all further activities are to a large extent connected with London, also intensively absorbed the Italian musical mil ieu and its ideas. He lived in Italy from 1706 till 1710 and there he met many prominent people such as Bernardo Pasquini, Arcangelo Corelli and Alessandro and Domenico Scarlatti. When Händel came to England the tradition of Henry Purcell, one of the greatest and most respected masters of the seventeenth century, the author of the opera Dido and Aeneas, was still alive. On this CD Purcell is represented by a small composition with typical festive and brilliant melodies English music is represented by Jeremiah Clarke, whose Trumpet Voluntary was for a long time ascribed to Purcell. And no wonder, the similarity of style is remarkable.

Georg Philipp Telemann (1681—1767), organist and composer, director of music at the Hamburg cathedral, was a contemporary of Bach and Handel. His extensive work includes about forty operas, hundreds of cantatas, six hundred suites and serenades and a large amount of chamber music. In so far as his style concerned he stands between the baroque and the so called gallant style. During his lifetime he was more appreciated than Bach

Beside less known or smaller masters such as Tomaso Albinoni and Guiseppe Romanino (both are represented by a typical concerto in three movements) Antonio Vivaldi (1678—1741) cannot be omitted in a selection from the period of late baroque. He is one of the greatest masters of melody of the time, a gifted composer, conductor and violin virtuoso. His life is connected with Venice. His work is varied (operas, cantatas, oratorios) but above all it brought a definite codification of the concerto in three movements — he wrote hundreds of them and they are a living testimony of his wonderfully rich and modern melodic invention

All the compositions presented are arranged for trumpet and organ — these two instruments are typical for the period of late baroque. A further typical trait of the period is the transfer of technical elements of one instrument to another, the use of vocal techniques in instrumental passages and many other daring innovations. The period was not afraid of transcriptions, the work of Johann Sebastian Bach himself is a testimony of this fact, and so the arrangements on this CD would like to take up this custom of the baroque period.

Miroslav Kejmar has been for twenty years the first trumpet player of the Czech Philharmonic Orchestra. He often plays as soloist and at present he is a member of the Prague Wind Instrument Soloists and of the Prague Brass Ensemble. He began his musical education at the Military Musical School of Liberec and continued at the Conservatory and Academic of Musical Arts in Prague. He has recorded for Supraphon, Panton, Opus and Naxos.
He has played in many countries, both in Europe and overseas

Jirina Pokorna completed her studies at the Conservatory and at the Academy of Musical Arts in Prague. She began her concert career in 1972, often plays as a soloist and collaborates with many Czech concert artists
She has recorded for Supraphon and her art is known to audiences in many countries of Europe

Nahráno 8.—10. 7. 1991 v kostele sv Klimenta v Praze
Recorded on 8.—10. July 1991 at the church of St. Clement in Prague
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JEFF SUE DUFFIELD
COUPLE OF CHANGES

SJD / 1024

Produced by Jeff Duffield

Bass / Steve Giberson

Guitars / Phil Harnly

Drums / Rick Goshert

Keyboards / Jeff Duffield

All Vocals / Jeff & Sue Duffield

Strings & Brass Arranged & Conducted by Mike Crotty

Engineer / Pete Helfrich

Recorded at Helfrich Recording Labs, Allentown, Pa.

Photography / John Ulissi

Art Direction / Charles Panek

SJD
Sound Productions
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SEABROOK, N.J. 08302

SIDE 1

Couple of Changes 3:28
S. Duffield ©1978

Your Love Broke Through 4:01
K. Green, R. Stonehill, T. Fishkind
April Music ASCAP

Bread Upon The Water 2:34
B. & J. Grine
Birdwing/Mighty Music ASCAP

Friendship 3:34
S. Duffield ©1978
"for Carla, a special friend"

SIDE 2

With Every Breath I Take 2:50
Aldridge, Lexicon Music ASCAP

We Shall See The King 2:26
J.B. Vaughan, P.D.

Soon and Very Soon
A. Crouch, Lexicon, BMI

Unsaved Loved Ones 3:28
S. Duffield ©1978

Because Of You 2:24
K. Green, April Music ASCAP

Go In Peace 3:08
S. Duffield ©1978
"dedicated to my parents, Al & Naomi Beatty"



JEFF AND SUE DUFFIELD


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Produced by Jay L. Kempton
Engineered and Mixed by Darrell Powell and Jerry Morton
Recorded at Burlap Sound, Anderson, Indiana
Mastered by Gary Heddon at Discwerks

Session Musicians
Keyboards/Randy Hammel
Bass/Steve Dokken
Drums/Bob Airis & Steve Hanna
Guitar/Lindsay Hopkins & Darrell Powell
Trumpets
Larry Hall, Ken Austin, Steve Robinette
Trombones
Stan Morse, Flip Miller, Brian Benjamin
Woodwinds/Greg Imboden
Strings/The Burlap Strings

Jacket Design/Jay L. Kempton
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Soon and Very Soon
I'd Rather Have Jesus
Fresh Surrender
How Great Thou Art
Side 2
I'm Gonna Rise
Jesus
My Tribute
Shout It, Jesus Is Coming
Brand New Touch

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Side One 1. Fanfare/Main Title (The Journey) 2. Book Of Love Poems 3. Marks And Co. 4. Dear Speed (Piano: Leslie Pearson) 5. *Christmas Gift, 1949 (Sussex Carol) 6. Nora Writes 7. Corelli: Church Sonata In A (Violin: Gavwyn Wright) 8. Pilgrimage - Helene And Frank 9. The Wedding

Side Two 1. The Subway 2. Love Between Friends 3. "Tred Softly..." 4. Helene's First Letter 5. Business As Usual 6. Festival of Britain Conga 7. Daydream/Meeting Ginny And Ed 8. The Move, 1958 9. *New Year, 1960 (Auld Lang Syne) 10. Hopes Fade/Condolence 11. Love Between Friends (Reprise)/Closing Credits

All Titles Composed by George Fenton Except: *Traditional, arranged by Fenton/Stewart

Orchestrations by George Fenton, Robert Stewart, John Warren • Orchestra Leader: Gavwyn Wright • Oboe d'amore: Michael Jeans
Kantele And Dulcimer: John Leach • Irish Flute: Andy Findon
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5 Over the rainbow

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2 When a man loves a woman
3 The wanderer
4 My girl
5 What kind of fool Am I

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Except: When a Man Loves a Woman
Arranged by: Michael Lawrence
Keyboards on Over the Rainbow: George Tandy
Guitar: Michael Lawrence
Alto & Tenor Saxophones: Billy Ross
Clarinet, flute, tenor & baritone saxophone: Jon Oosterling

Produced by: Jon Oosterling & Ysauro "Ezo" Hernández
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Variazioni su un tema di Haydn op. 56
[20'10"]

LATO 2

FRANZ SCHUBERT
(1797-1828)

Sinfonia N. 8 in si minore "Incompiuta"
1. Allegro Moderato [11'33"]
2. Andante con Moto [11'58"]

LATO 3

LUDWIG VAN BEETHOVEN
(1777-1827)

Sinfonia N. 5 in do minore op. 67
1. Allegro con brio [8'14"]
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3. Scherzo / 4. Allegro [15'18"]

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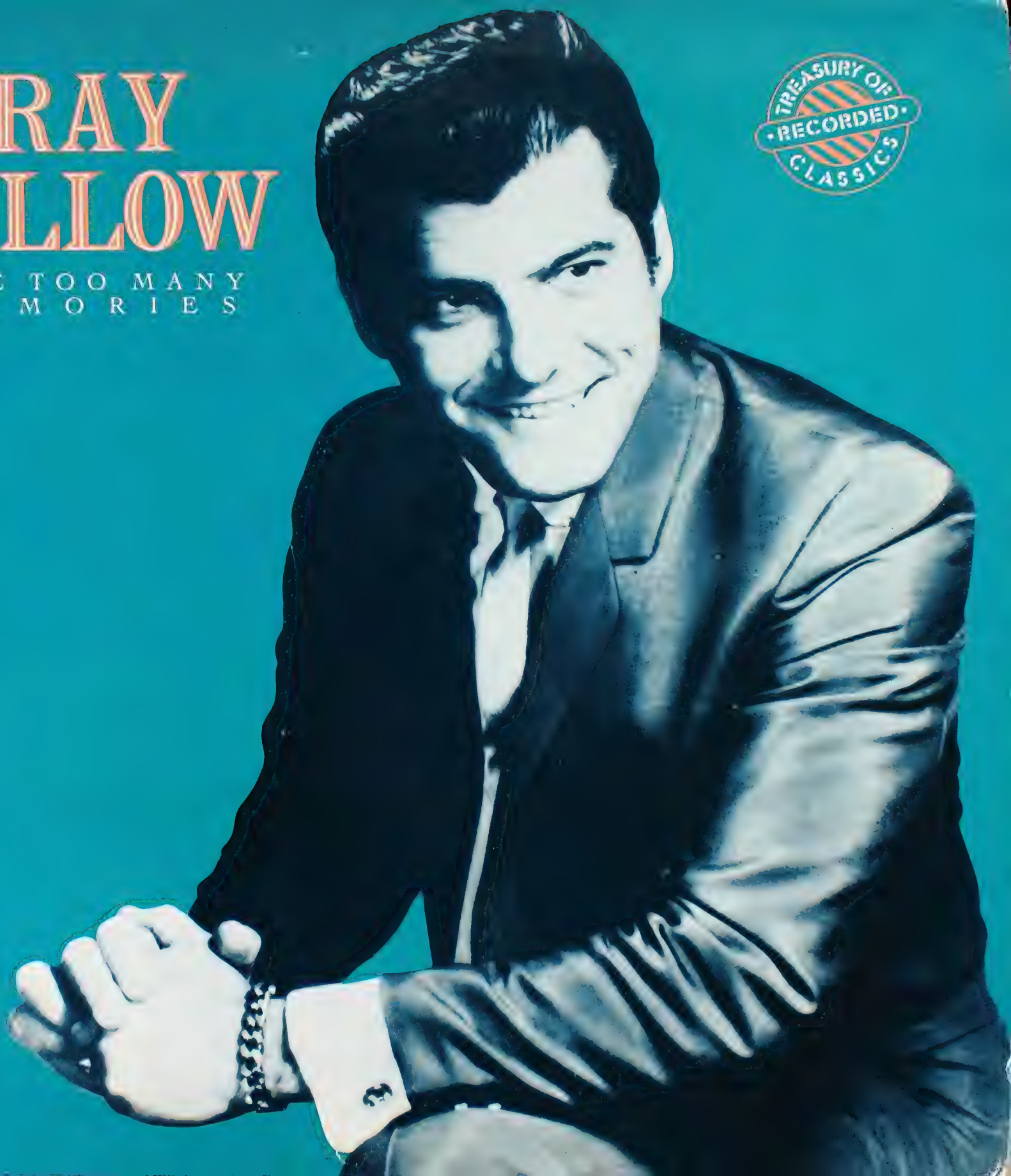
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WASTED AGAIN 2:30

PLEASE DON'T LEAVE 3:00

2

THE DAYS OF YOU AND ME 3:37

YOU'RE ONE MEMORY I'D LIKE TO MAKE AGAIN 3:20

HOW MUCH CAN LOVE TAKE 3:40

JULIE LOVED BOSTON MORE THAN ME 3:40

WE'RE TOGETHER AGAIN 3:48

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LOS DIEZ MANDAMIENTOS
Doce Campanadas
EL GOLPE
Mi Desquite

Stereo

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3. DOCE CAMPANADAS – Angel Vélez - (Bolero)
4. SUFRIENDO - Julito Arzuaga - (Bolero)
5. ME DICES QUE TE VAS – Emilio Quiñones - (Bolero)

LADO B

6. BESOS INOLVIDABLES – Emilio Quiñones - (Bolero)
7. SAL Y AGUA – Julito Arzuaga - (Bolero)
8. DIEZ MANDAMIENTOS – Angel Vélez - (Bolero)
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   - Hickey Reel
   - Reconciliation
3. Bainbridge Town
4. Boolavogue
5. Little Town in the Old County Down
6. Selection of Reels
   - Mason's Apron
   - Miss McCloud's

SIDE 2

1. The Foggy Dew and Eileen Og
2. Selection of Jigs
   - Cock of the North
   - Bridge of Athlone
   - Tell Her I am
3. It's a Great Day For The Irish
   - Dear Old Donegal
   - Lanigan's Ball
4. The Wild Colonial Boy
5. Kathleen
6. The Snowy Breasted Pearl

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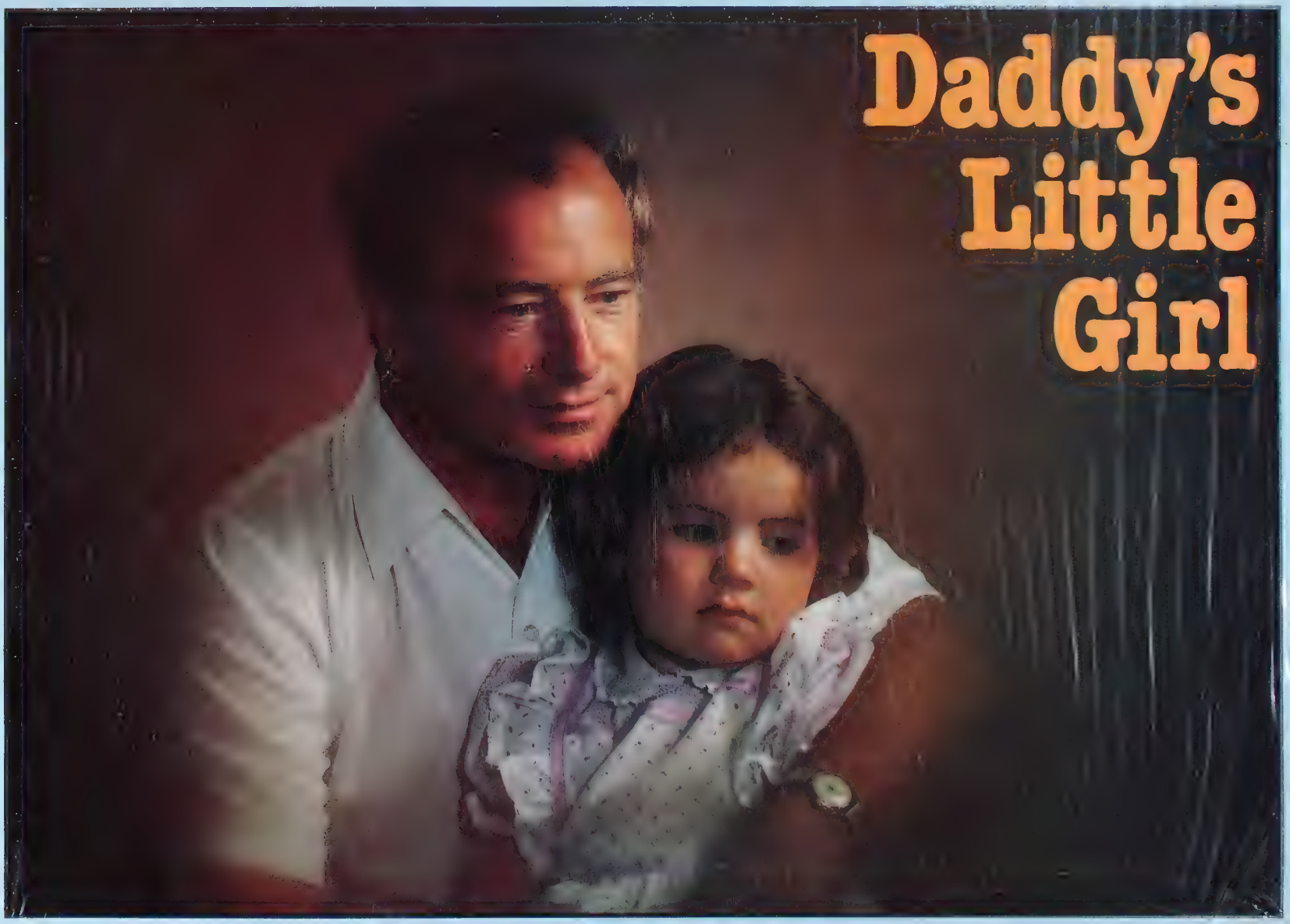
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The reason for Al's success can be heard on this record. As we listen, we become part of one big family, and as he sings for his own little daughter, Edel, "Daddy's Little Girl", he gives us the true feeling of family. I know I echo the thoughts of his large family of fans when I say, "WELCOME HOME AL."

BIRDY SWEENEY

AL LOGAN
(Album) R.B.A. 109
(Cass.) R.B.C. 109

Side One
1 LITTLE GIRL OF MINE
2 YOUR MY BEST FRIEND
3 TWO LOVES
4 TWELFTH OF NEVER
5 THOSE BROWN EYES
6 MY HEART AND I

Side Two
1 THE ROSE OF CASTLEREA
2 GENTLE ANNIE
3 MAGGIE
4 WHAT A WONDERFUL WORLD
5 THE CLIFFS OF DOONEEN
6 *(Medley)*
COME BACK TO ERIN
MY WILD IRISH ROSE

Photography: Neefus Hudson, New York.

This Record is dedicated to my daughter Edel. AL LOGAN

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SIDE A

1.	COME WITH ME MOLLY (Jesse Owens/Arr. James Keane) Gleneagle Music, B.M.I.	3:08
2.	THE RARE OLD TIMES (Mooney) Emma and Celtic Music	4:30
3.	SATURDAY NIGHT IN DUBLIN (Mike Carroll) Gleneagle Music, B.M.I.	4:00
4.	YOU'RE A FRIEND OF MINE (Mike Carroll) Gleneagle Music, B.M.I.	3:10
5.	AGHADOE (Jesse Owens/Oliver Egan)/Arr: Michael Owens) Gleneagle Music, B.M.I.	2:56
6.	NEW YORK GIRLS (Trad.) Arr. Oliver Egan	2:55

SIDE B

1.	BOTANY BAY (Trad.)	2:10
2.	THE WILD RAPAREE (Charlie McGee)	3:32
3.	HOMEWARD BOUND (Eamon O'Shea)	1:53
4.	MY GREEN VALLEYS (Glen Reid Morning Music, B.M.I./Arr. Oliver Egan)	4:30
5.	THE ROSE OF MOONCOIN (Trad.)	4:49
6.	BOUND DOWN FOR NEWFOUNDLAND (Trad.)	3:56

MICHAEL 'JESSE' OWENS is a native of Dublin, Ireland where he is well known to radio and T.V. audiences. Since coming to New York, he has repeated his success with appearances in Carnegie Hall, The Mike Douglas Show, The Today Show, as well as his own C.B.S. TV Special. His song, "Come With Me Molly" was the theme song for "The Unwanted" starring Richard Boone. James Keane, also from Dublin, has appeared with Jesse for the last twelve years and is well respected as one of the foremost button-key accordionists anywhere. Jesse and James can be heard together with Dave Prouty (Piano) and Barry Wiesenfeld (Bass) at Jim Brady's located in the financial section of New York.

JOE RUANE

Special thanks to Mike Carroll for writing two songs for me for this album; also, for his assistance in providing vocal backing with Danny O'Connor.
Dedicated to my first son, Michael Patrick, and my new son, Brian Francis, born the day after completion of this album.

BEAUTIFUL ERIN! I LEAVE THY SHORE
FOR A HOME FAR OVER THE SEA;
BUT WHERE NIAGARA'S WATERS ROAR
THIS HEART WILL STILL BEAT FOR THEE
IN FANCY, I'LL ROAM THE MOUNTAINSIDE
WHERE THE HOMES OF MY FATHERS STAND;
AND I'LL SING AMID THE DARK WOODS WIDE,
THE SONGS OF MY OWN GREEN LAND.

CREDITS

MICHAEL 'JESSE' OWENS	—	Vocals and Guitar
JAMES KEANE	—	Accordion
BILL LAWLOR	—	Piano and Arpomni
PADDY HIGGINS	—	Drums
TOMMY MULVIHILL	—	Mandolin
OLIVER EGAN	—	Guitar and Banjo
BARRY WIESENFELD, DANNY O'CONNOR, TOMMY MULVIHILL	—	Bass Guitar
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AMPHION



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THE ART OF HEINRICH SCHÜTZ

The Telemann Society Chorus and Recorder Ensemble

THEODORA SCHULZE, conductor

JOHN DENNISON and MILLARD WILLIAMS, basses—JOHN FERRANTE, tenor—FRANCES PAVLIDES and EVELYN COSTON, altos—EILEEN LAURENCE, PAULINE DOMANSKY, and MARJORIE JOINER, sopranos—DOROTHY WALTERS, organ.

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SIDE I — 19:58

The Seven Sayings which our Blessed Savior and Redeemer JESUS CHRIST Uttered from the Tree of the Cross

Baerenreiter Ed. No. 1577

Introitus (chorus):
When Jesus to the Cross was Nailed,
And 'ere the Spear His Side Impaled,
In Anguish Cruel and Bitter,
The Seven Words which Jesus Spake,
Let us in Our Hearts Consider.

Symphonia (recorder ensemble)

Evangelist (alto): And it was the Third Hour, and they Crucified Him. But He Spake:

Jesus: Father, Forgive them; for they Know Not what they Do.

Evangelist (tenor): Now there Stood by the Cross of Jesus His Mother, and His Mother's Sister, Mary the Wife of Cleophas, and Mary Magdalene. When Jesus therefore saw His Mother, and the Disciple Standing by, He saith unto His Mother:

Jesus: Woman, behold thy Son!

Evangelist (tenor): Then saith He to the Disciple:

Jesus: John, behold thy Mother!

Evangelist (tenor): And from that Hour that Disciple took Her unto his own Home.

Evangelist (soprano): And one of the Felons which were Hanged railed on Him, saying:

The Felon Crucified at the Left Hand of Jesus: Be thou the Christ? Then Save Thyself and Us!

Evangelist (soprano): But the Other answering Rebuked him, saying:

The Felon Crucified at the Right Hand of Jesus: Dost not thou Fear God, seeing thou art in the Same Condition? And we indeed Justly; for we receive the Due Reward of our Deeds; but This Man hath done Nothing Amiss.

Evangelist (soprano): And he said unto Jesus:

The Felon Crucified at the Right Hand of Jesus: Lord! Remember me when Thou Comest into Thy Kingdom!

Evangelist (soprano): And Jesus said unto him:

Jesus: Verily I say unto thee, this Day shalt thou be with Me in Paradise.

Evangelist (chorus): And about the Ninth Hour Jesus Cried with a Loud Voice, saying:

Jesus: Eli, Eli, Lama Sabachthani?

Evangelist (chorus): which is Interpreted:

Jesus: My God, My God, Why hast Thou Forsaken Me?

Evangelist (alto): After this, Jesus knowing that All Things were now Accomplished, that the Scripture might be Fulfilled, saith:

Jesus: I thirst.

Evangelist (tenor): And one of the Soldiers ran and filled a Sponge full of Vinegar and Hyssop, and put it on a Reed, and put it to His Mouth. When Jesus therefore had Received the Vinegar, He said:

Jesus: It is Finished.

Evangelist (tenor): And he Cried Again with a Loud Voice:

Jesus: Father, into Thy Hands I Commend My Spirit.

Evangelist (chorus): And having Said Thus, He Bowed His Head and gave up the Ghost.

Symphonia (recorder ensemble): The same music as before.

Conclusio (chorus):
Who God's own Passion Holds in Awe,
And oft Recalls His Seven Words,
Him will God then Justly Keep
Both Here on Earth with Holy Grace,
And Yonder in th'Eternal Place.

The Telemann Society Chorus and Recorder Ensemble
Theodora Schulze, conductor

Jesus — John Dennison, basso; The Felon at the Right Hand of Jesus — Millard Williams, bass; The Felon at the Left Hand of Jesus — Frances Pavlides, alto; Evangelists — Eileen Laurence, soprano; Evelyn Coston, alto; John Ferrante, tenor.

SIDE II

Band 1—2:31

Metrical Psalms

Selected from the so-called "Becker Psalter" (published in 1661). Baerenreiter Ed. No. 984.

Numbers 1—34—64

The Telemann Society Chorus
Theodora Schulze, cond.

Band 2—3:16

"Bringt her dem Herren"

From the Kleiner Geistlichen Konzerten, vol. 1 (1636). Baerenreiter Ed. No. 1701.

Bring Hither unto the Lord, the Almighty, all Honor and Strength. Alleluja. Bring Hither unto the Lord Honor to His Name; Worship the Lord in Holy Adornment. Alleluja. Let All Nations Pray unto Thee and Sing Thy Praise, Singing Thy Name with Praise. Alleluja.

Eileen Laurence, soprano
Dorothy Walters, organ

Band 3—2:33

Metrical Psalms, continued
Numbers 18—33—41
The Telemann Society Chorus

Band 4—3:26

"O lieber Herre Gott"

From the Kleiner Geistlichen Konzerten, vol. 4. Baerenreiter Ed. No. 1138.

O Dear Lord, Waken us, that We may be Ready when Thy Son Cometh, to Receive Him with Joy, and to Serve Thee with Pure Heart through Him, Your Dear Son Jesus Christ. Amen.

Eileen Laurence and Pauline Domansky, sopranos
Dorothy Walters, organ

Band 5—3:12

Metrical Psalms, continued
Numbers 85—96—117
The Telemann Society Chorus

Band 6—3:24

"Der Herr ist meine Stärke"

From the Symphoniae Sacrae, vol. 2 (1647). Baerenreiter Ed. No. 499.

The Lord is My Strength and My Salvation; His is my Song of Praise. He is My God; I will Praise Him. He is My Father's God; I will Magnify Him. Lord, Who is Like unto Thee under the Gods? So Mighty, so Holy, so Awesome, so Praiseworthy, so Miraculous! I shall Sing to the Lord my Whole Life Long, and Praise my God so Long as I exist.

Marjorie Joiner, soprano
Theodora and Richard Schulze, soprano recorders
Dorothy Walters, organ

Band 7—2:26

1. Metrical Psalms, continued
   Numbers 147—150
2. Responsorium printed at end of collection
   Intonation: Let All who have Breath Praise the Lord.
   Chorus: Alleluja.
   The Telemann Society Chorus
   Theodora Schulze, cond.
   Dana Deer, baritone

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THE JUDDS

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   (Don Raye/Gene DePaul/Benny Carter)
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3. Why Don't You Believe Me 3:27
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2. I Know Where I'm Going 3:38
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1. Don't Be Cruel 5:28
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From the album "HeartLand" 5916-1-R

THE JUDDS

The Glen Ellyn Children's Chorus



GLEN ELLYN CHILDRENS CHORUS

Doreen Rao, Director
Sandra Stoneham, Associate Director/Accompanist
Scott Gilmore, Director, Opera Workshop
Charles Crain, Assistant Director/Vocal Coach
Barbara Tijburg, Manager



On tour in Atlanta, Georgia

About The Chorus

The Glen Ellyn Children's Chorus is composed of 100 children from the small suburban community of Glen Ellyn, Illinois. Sponsored by the Glen Ellyn Park District, the children range in age from 8 to 15.

Under its musical director, Doreen Rao, the children's chorus is actively involved in concerts, educational programs, choral workshops, recording and touring. The Glen Ellyn Children's Chorus was described by CBS television as "ordinary children making extraordinary music."

Since their first symphony appearance, the children have performed regularly with the Chicago Symphony Orchestra and Chorus under Sir Georg Solti, Seiji Ozawa, Claudio Abbado, Daniel Barenboim, James Levine and Margaret Hillis. In the words of Margaret Hillis, they are "the finest children's chorus I have ever heard." Sir Georg Solti wrote of "their innate musicality as well as their highest standard of excellence."

The chorus has recorded Mahler's *Third Symphony* with the Chicago Symphony Orchestra and Chorus under James Levine for RCA Records in 1976. During the fall of 1977, the Glen Ellyn Children's Chorus accompanied the Chicago Symphony Orchestra and Chorus to New York's Carnegie Hall for the critically acclaimed performance of Mahler's *Eighth Symphony* under the direction of Margaret Hillis. In all, the children have performed Mahler's *Eighth Symphony* four separate times within the period of the last nine years, their latest performance coming within Ravinia's 1979 Mahler Festival, conducted by James Levine.

The 1978-79 season included a successful concert tour of the South from Atlanta, Georgia through Orlando, Florida; the world premiere performance of Gordon Binkerd's *On The King's Highway* and Ravinia performances with the Chicago Symphony Orchestra and Chorus.

The extraordinary things these ordinary young people do is possible because of Doreen Rao, the Glen Ellyn Children Chorus' outstanding musical director. She came to the chorus in 1972, while a Junior High School Music teacher in Bellwood, Illinois. She has since served on the faculty at Chicago Musical College of Roosevelt University in voice and choral music. Mrs. Rao received a Bachelor of Science in Music Education from the University of Illinois and a Master of Music from Northwestern University. She has conducted workshops and clinics in choral music education around the country and frequently guest conducts at choral festivals and camps for young people. Doreen Rao serves on the American Choral Director Association's National Standing Committee for Children and Boy's Choirs.

SIDE ONE:

1. Orlando di Lasso (1513-1594)
   Serve Bone
2. Christian Gregor (1723-1801)
   Hosanna
3. Johann Sebastian Bach (1685-1750) Den Tod (duet: Cantata Nr 4)
4. Giovanni Battista Pergolesi (1710-1735) From the "Stabat Mater"
   Stabat Mater
   Quando Corpus
   Amen
5. Gordon Binkerd (b. 1916)
   From "Sung Under The Silver Umbrella"
   The Christ-Child
   An Evening Falls
6. Benjamin Britten (1913-1976)
   From "A Ceremony of Carols"
   Procession
   Wolcom Yole
   This Little Babe

SIDE TWO:

7. Pierre Certon (16th century French Chanson) Je N'ose Etre Content
8. Franz Schubert (1797-1828)
   Mailied (Maying Song)
9. Robert Schumann (1810-1856)
   Were I A Tiny Bird
10. Stephen Schwartz
    (from Godspell)
    Day by Day
    Julie Hutchcroft, Solo
11. Engelbert Humperdinck
    Prayer from "Hansel and Gretel
12. Natalie Sleeth
    Love One Another
13. Raymond Hannisian
    Movin' On
    Jodi Tucci, Solo
14. Hanukah Song,
    arr.: Blanche Chass
    Hanerot Halalu
    Diane Holt
    Ravi Mhatre, Solos
15. Sy Miller and Jill Jackson
    Let There Be Peace On Earth
16. arr.: Stephen J. Ortlip
    Little David
    Wendy Balmer, verse 1
    Brian Hartman, verse 2
    Diane Cormany, verse 3
17. arr.: John Wilson
    O Who's That Yonder
    James Scavone, Solo
18. Silent Night (Traditional Carol)
19. Joy To The World (Carol)

Doreen Rao with Sir Georg Solti and young friends





Mahler, Symphony #8 Orchestra Hall, Chicago
Sir Georg Solti, Conductor

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THE GLEN ELLYN CHILDREN'S CHORUS
Doreen Rao, Director
see back page

The Chorus

THE GLEN ELLYN CHILDREN'S CHORUS is a unique community-based music program for children grades 4-9 with an emphasis on musicianship training and vocal study through choral performance. Sponsored by the Glen Ellyn Park District and supported by grants and community contributions, the children participate in concerts, educational programs, choral workshops, recording, television broadcasts and touring. CBS television described the choristers as "ordinary children making extraordinary music".

Founded in 1965 by former Glen Ellyn resident Barbara Born, the chorus has enjoyed a history of accomplishment and excellence. For the past eleven years the children have performed regularly with the Chicago Symphony Orchestra and Chorus under Seiji Ozawa, Claudio Abbado, Daniel Barenboim, James Levine, Margaret Hillis and Sir Georg Solti. They have sung in Chicago's Orchestra Hall, Civic Opera House, Auditorium Theatre, Ravinia Festival, Grant Park Summer Concerts and New York's Carnegie Hall. The chorus has also performed with the St. Louis Symphony under Jerzy Semkow and frequently sings with community orchestras under the direction of their music director, Doreen Rao.



Mahler's Eighth Symphony
Sir Georg Solti, Conductor

In 1978, the Glen Ellyn Children's Chorus participated in a public television production of *Hansel and Gretel* with the Northwestern University Opera and Symphony Orchestra. The Chicago Symphony Chorus in an unprecented gesture of admiration for their junior counterparts conferred "Honorary Membership" on the members of the Glen Ellyn Children's Chorus in 1972. In the words of Margaret Hillis, they are "the finest children's chorus I have ever heard".

The Glen Ellyn Children's Chorus has appeared at numerous national, division and state meetings of the American Choral Director's Association, as well as professional conferences and clinics for the Orff Society, Choristers Guild and The Northern Illinois Planning Commission on Gifted Education.



Doreen Rao, Musical Director

In 1976, the chorus recorded Mahler's *Third Symphony* with the Chicago Symphony Orchestra and Chorus under James Levine for RCA Records. They have also recorded *We Are America's Children* with folksinger Ella Jenkins. Two recordings of their own are available through the Glen Ellyn Park District and feature quality choral music conceived for children's voices.

During the fall of 1977, the Glen Ellyn Children's Chorus accompanied the Chicago Symphony Orchestra and Chorus to New York's Carnegie Hall for the critically acclaimed performance of Mahler's *Eighth Symphony* under the direction of Margaret Hillis. In all, the children have performed Mahler's *Eighth Symphony* five separate times within the period of ten years.

The 1978-79 season included a successful concert tour of the Southern United States; the world premiere of Gordon Binkerd's *On The King's Highway*, a jointly commissioned work with the New Philharmonic at College of DuPage for children's voices and orchestra and Ravinia performances of Mahler's *Third and Eighth Symphonies* with the Chicago Symphony Orchestra and Chorus as part of Ravinia's 1979 Mahler Festival conducted by James Levine.

Highlights of the current season include a tour to London, England where the children were invited to present a London premiere of *On The King's Highway* and concertize in the Purcell Room, a Dame Myra Hess concert at the Chicago Public Library broadcast live on WFMT, Mahler's *Third Symphony* with the Chicago Symphony Orchestra and a special concert of children's choral music with orchestra for the American Choral Director's Association's North Central Division Convention in Madison, Wisconsin.

Larger works performed by the Glen Ellyn Children's Chorus with orchestra include Bach's *St. Matthew's Passion*, Berlioz' *Damnation of Faust*, Bruckner's *Te Deum*, Britten's *War Requiem*, Orff's *Carmina Burana*, Pucinni's *La Boheme*, Mussorsky's *Boris Gudenow*, Pergolesi's *Stabat Mater*, and Randall Thompson's *The Place Of The Blest*.

The focus on artistic excellence through quality choral composition by distinguished composers for children's voices gives the Glen Ellyn Children's Chorus an outstanding reputation as one of the finest choruses of its kind in the nation. Most importantly, it represents an artistic opportunity which should be available to children in *every* American community.



Chorister busy at work!

The Director

The extraordinary things these young people do is possible because of Doreen Rao, the Glen Ellyn Children's Chorus' outstanding musical director. Mrs. Rao has taught public school music at both the junior high and senior high levels. She has served on the faculty at Chicago Musical College of Roosevelt University in voice and choral music and most recently conducted the Northwestern University Chorus while pursuing a PhD at that institution.

With degrees from the University of Illinois and Northwestern University, Mrs. Rao is noted for her versatility as a vocal artist, conductor and teacher. In demand across the country as festival conductor and clinician, Mrs. Rao has spoken at numerous universities, professional meetings and teacher education clinics. She serves as the Chairperson of the National Standing Committee on Children's Choirs for the American Choral Director's Association and maintains professional affiliations with ACDA, MENC, NATS, AGMA and Choristers Guild. Mrs. Rao has authored several published articles on the subject of children's choruses.



Opera Workshop creates its original Christmas Mime "Amazing Grace"

The Opera Workshop

The Opera Workshop was initiated in 1976 to provide the children with a musical-dramatic experience with an emphasis on repertoire conceived for children's voices. Productions have included Britten's *Golden Vanity*, Mozart's *Bastien and Bastienne*, Scott Joplin's *Treemonisha*, Wolf's *Epiphanias* and a 1980 production of *Babes in Toyland*.

"I would like to say in what extremely high regard I hold the Glen Ellyn Children's Chorus.

They have worked with me for performances of Berlioz's *Damnation of Faust*, Bach's *St. Matthew's Passion*, and Mahler's *Symphony No. 8* and in all these they have shown their innate musicality, as well as the highest standards of excellence."

Sir Georg Solti, Music Director, Chicago Symphony Orchestra

"I have had the great pleasure of working with the Glen Ellyn Children's Chorus and their director, Doreen Rao, at the Ravinia Festival; and I must say that I find their work most outstanding. They have always arrived totally prepared and extremely willing to work. They function as a precise and disciplined unit but yet produce a very flexible and incredibly sensitive choral sound, and this has contributed immensely toward the successful performances we have enjoyed at the Festival."

James Levine, Music Director, Ravinia Festival

For information contact:

The Glen Ellyn Park District
671 Crescent Boulevard
Glen Ellyn, Illinois 60137
(312) 469-5031

GLEN ELLYN CHILDRENS CHORUS

The Staff

Sandra Stoneham, Associate Director/Accompanist
Scott Gilmore, Opera Workshop Director Accompanist
Charles Crain, Vocal Coach Assistant Director

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SHOSTAKOVICH
SYMPHONY NO. 6
STRAVINSKY
APOLLO

YEVGENY MRAVINSKY · LENINGRAD PHILHARMONIC

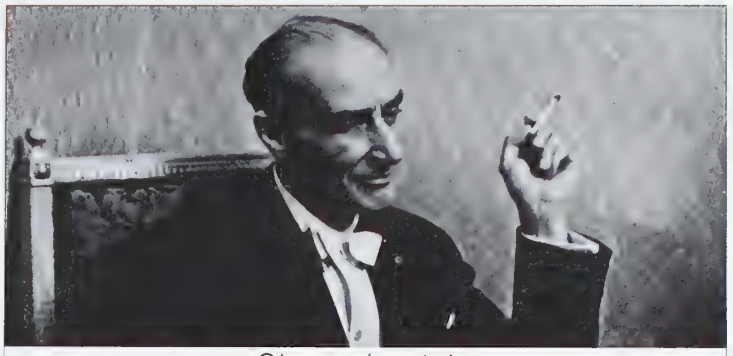


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Shostakovich: Symphony No. 6 in B minor, Op. 54
Stravinsky: Apollo
(1928, revised 1947)

LENINGRAD PHILHARMONIC SYMPHONY ORCHESTRA
YEVGENY MRAVINSKY
conducting

SIDE ONE
(27:16)
SHOSTAKOVICH:
SYMPHONY NO. 6
IN B MINOR, Op. 54
I. Largo (band 1, 14:57)
II. Allegro (band 2, 5:28)
III. Presto (band 3, 6:41)

SIDE TWO
(30:00)
STRAVINSKY:
APOLLO (APOLLON MUSAGÈTE)
(1928, revised 1947)
(Ballet in Two Scenes)
Scene I. Birth of Apollo
Scene II: Apollo's Variation/
Pas d'action/Calliope's Variation/
Polyhymnia's Variation/Terpsichore's
Variation/Apollo's Variation/Pas de deux/
Coda & Apotheosis

Recorded in the Grand Hall of the Moscow Conservatory
Produced and Engineered by Igor Veprintsev

Art Direction & Design: Marvin Schwartz
Annotation Editor: Karolynne Gee
Library of Congress Catalog Card Numbers 72-750548 and 72-750550 apply to this recording.

Shostakovich's Sixth Symphony was premiered at a Festival of Soviet Music in Moscow, on December 3, 1939, with Yevgeny Mravinsky conducting the Leningrad Philharmonic Symphony Orchestra, the same artists heard in this recording. Almost a year later, on November 29, 1940, the work was heard for the first time in the United States, performed by the Philadelphia Orchestra under Leopold Stokowski.

War clouds were gathering when Shostakovich presented his Sixth Symphony to the Soviet public. Philosophical and brooding in musical content, with an immensely slow movement, the symphony failed to achieve any more than moderate praise when it was first performed. After the triumph of the Fifth Symphony (1937) which restored Shostakovich to his place of favor with the Soviet hierarchy who had indicted him in 1934 for his "decadent" opera *Lady Macbeth of Mtensk* (revised and now titled *Katerina Ismailova)*, the composer announced plans for a choral setting of Marakovsky's *Ode to Lenin*, but discarded the idea in favor of a wholly orchestral work. But due to the preliminary publicity, many critics and writers persistently linked the Sixth Symphony to Lenin, even though the symphony which would memorialize him did not appear until 1961, with the Twelfth Symphony, subtitled, "The Year 1917."

Shostakovich biographer Ivan Martynov states that the Sixth Symphony is a contrast of the past with the present: the struggle within the material of the first movement depicts the past, and the Soviet present is represented by the optimistic nature of the next two movements. Soviet critic G. Orlov proposes that while working on the Sixth Symphony Shostakovich, reflecting on the death of Lenin which shocked the world, transformed these tragic memories into music which is confirmed by the second theme in the first movement—a sad tune by the English horn and the measured rhythm of the basses, sounding like a funereal toll. Yet it is difficult to think of the Sixth Symphony as programmatic or even "political," for it stands with the First, Ninth and Tenth Symphonies as absolute music, and one of Shostakovich's finest scores.

The introductory slow movement, *Largo*, which Shostakovich was to use again in the Eighth and Tenth Symphonies, is most impressive with its muted color scale, its polyphonic complexities reminiscent of Bach, and its dark intensity. The mood is introspective, eloquently trenchant, and restless in a restrained way (Shostakovich uses thirty-nine different metrical changes).

In contrast the second movement scherzo, *Allegro*, abounds with an animated bustle which seems unrelated and frightening as it is interrupted by outbursts of almost hysterical gaiety. The coloring of the movement is defined by the woodwinds, xylophone and small drum, among which the sharply caricatured timbre of the clarinet piccolo stands out. The music comes to a great climax that is supported by a wild outcry in the brass.

The finale, *Presto*, is genial in nature. The vigorous march, the provocative galop, and the humorously heavy waltz coexist happily. The mood is buoyant, sparkling and animated as in a folk celebration.

Writes critic Orlov: "The individuality of all three movements, not bound by a common subject development, allows an extension of the usual symphonic frame and shows, though in a fragmentary manner, the different aspects of life. Shostakovich compares images of nonentity, the debauchery of evil powers, with exuberant cheerfulness, thereby suggesting the inexhaustible wealth of life. He reminds us that in life, as in Shakespeare's tragedies, good and evil, beauty and ugliness, nobility and baseness, life and death—all are neighbors. This thought expressed realistically, powerfully . . . makes Shostakovich's Sixth Symphony a most sensitive and original work."

* * *

Apollo was commissioned by Elizabeth Sprague Coolidge and was premiered at the Library of Congress in Washington, D.C., on April 27, 1928, with choreography by Adolph Bohm, who danced the principal role. The three Muses (Terpsichore, Calliope and Polyhymnia) were danced respectively by Ruth Page, Elise Reiman and Berenice Holmes. After this performance Stravinsky offered the score to Diaghilev, who assigned the ballet to George Balanchine.

It was the second time that Balanchine had worked with Stravinsky's music (the first having been *Le rossignol* in 1925) and it signaled one of the greatest creative collaborations in the history of ballet, lasting four decades during which Stravinsky and Balanchine created two dozen ballets. Wrote Balanchine in *Stravinsky and the Theatre:* "I look back upon the ballet as the turning point in my life. In its discipline and restraint, in its sustained oneness of tone and feeling, the score was a revelation. It seemed to tell me that I could, for the first time, dare not use all my ideas; that I, too, could eliminate. I began to see how I could clarify, by limiting, by reducing what seemed to be myriad possibilities to the one possibility that is inevitable.

"In studying the score, I first understood how gestures, like tones in music and shades in painting have certain family relations. As groups they impose their own laws. The more conscious an artist is, the more he comes to understand these laws and to respond to them. Since working with Stravinsky in this ballet, I have developed my choreography inside the framework such relations suggest."

In his 1936 *Autobiography*, Stravinsky notes that the ballet gave him an opportunity to compose a work "founded on moments or episodes in Greek mythology plastically interpreted by dancing of the so called classical school . . . I had especially in my thoughts what is known as the 'white ballet,' in which to my mind the very essence of this art reveals itself in all its purity. I found that the absence of many-colored effects and of all superfluities produced a wonderful freshness. This inspired me to write of an analogous character. It seemed to me that diatonic composition was the most appropriate for this purpose, and the austerity of its style determined what my instrumental ensemble must be. I set aside the ordinary orchestra because of its heterogeneity . . . and chose strings."

In 1965, the composer stated that "Apollo and the Muses suggested not so much a plot as a signature . . . The Muses do not instruct Apollo—as a God he is already a master beyond instruction—but show him their arts for his approval. The real subject of Apollo is versification, which implies something arbitrary to most people, though to me art is arbitrary and must be artificial."

The ballet is in two scenes and begins with a Prologue in which Leto gives birth to the young god Apollo. He is freed by attendant nymphs from his swaddling bands, and is given his divine lute. Slowly, Apollo is taught by the maidens to play the lute, and teaches himself to dance by measuring rhythm, tone and accent. Soon, he learns the power of music.

In the second scene at Parnassus, Apollo grows to full godhead. The three Muses, Calliope (poetry and rhythm), Polyhymnia (mime), and Terpsichore (gesture and dance) approach Apollo and offer their symbols—scroll, mask and lyre—and are recognized by the young god after each displays her talents. Calliope's variation, with cello solo, was suggested by one of Pushkin's Alexandrine couplets; brilliant chords herald Polyhymnia's sprightly dance on *pointes;* then Terpsichore moves forward and dances in profile with her lyre, her instrument held high above her head, her curved arms suggesting the shape of the lyre and her feet plucking at the ground as if they played upon it. The Muses complete their variations and Apollo begins his grand variation. With majestic leaps, delicate beats and heroic gestures, he reminds us that he has mastered the skills he demands of the three Muses. His dance ends and he sits before Terpsichore who appears before him and touches his outstretched hand. Their *Pas de deux* begins to a soft, lyrical melody which is nevertheless full of quiet strength and portrays in sound an awakening of Olympian power. The choreography is accented by ingenious supporting figures and also suggests flying and swimming. In the joyous coda, Apollo drives the Muses, harnessed *troika*-style for his chariot, in a swift galop. Finally, in grave procession, Apollo ascends Parnassus in response to his father Zeus who has called him home.

Stravinsky conducted the first production of *Apollo* at the Sarah Bernhardt Theatre in Paris, on June 12, 1928. The principal "classical" dancers of the Ballets Russes—Serge Lifar, Nikitina (alternating with Danilova in the role of Terpsichore), Dubrovska and Tchernicheva were, according to Stravinsky, "beyond all praise and formed an unforgettable company." Ultimately, however, Stravinsky attributed the triumph and lasting power of the ballet to Balanchine who "had designed for the choreography of *Apollo* groups, movements, and lines of great dignity and plastic elegance, as inspired by the beauty of classical forms. . . ."

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EMI

MILHAUD CONDUCTS AND PLAYS MILHAUD

Cantate de l'enfant et de la mère

Madeleine Milhaud, Diseuse / Juilliard Quartet / Leonid Hambro, Piano

La Muse ménagère

MEET THE COMPOSER



Milhaud Conducts And Plays Milhaud
Side 1
Cantate de l'enfant et de la mère
(Cantata of the Child and
the Mother) (S.D.R.M.)
(Poems by Maurice Carême)
Madeleine Milhaud, *Diseuse*
Juilliard Quartet
Leonid Hambro, Piano

Side 2
La Muse ménagère
(The Household Muse) (S.D.R.M.)
Darius Milhaud, Piano

Two works of unusual interest, music of deep tenderness, clarity and charm are contained in this album. The composer, appearing here both as conductor and pianist, is the distinguished French musician Darius Milhaud (1892-1974), who was once described by Virgil Thomson as "one of the most completely calm of modern masters," and "the first composer of his country and a leader in that musical tradition which of all living traditions is the least moribund."

Cantate de l'enfant et de la mère (Cantata of the Child and the Mother) is in three parts, each divided into four pieces, the finale of the third part being an epilogue. It was composed for the 20th anniversary of the Pro Arte Concerts in Belgium and the Elizabeth Sprague Coolidge Concerts. This anniversary celebration — at which the *Cantate* was given its first performance — took place in Brussels on May 18, 1938, when the soloists were Madeleine Milhaud (the composer's wife), Paul Collaer, and the Pro Arte Quartet. The poems by the Belgium poet Maurice Carême have been translated as follows:

PART 1

1. Ainsi j'étais au fond de toi . . .
And so I was in your womb like a little shimmering water in a pure vase. And so your eyes were seeing for me, and so your feet were walking for me, and so your flesh was suffering for me. And so your poor hands, tired in fighting for me, it is on me that you clasped them. And so your heart was beating for me, and it is with your blood that you made my heart. Mother, you are blessed among all women.

2. Ainsi qu'une fleur . . .
Like a flower heavy with dew your bosom bent. Under that beautiful source it was your heart that you gave to my mouth. It was ever like the birds, and if my verse sings sometimes, it is to your milk that I owe it.



self portrait sketch by Darius Milhaud courtesy of G. D. Hackett

3. Tu es belle, ma mère . . .
You are beautiful, my mother, as the whitest bread, your childlike eyes hold the world at ease. Your song is as the silver birch, which the morning crowns with the murmur of bees. Your fragrance is like lavender, persimmon and milk, your candid and fresh heart perfumes the house. And the autumn is so sweet surrounding you that the last cuckoos come to tell you *adieu*.

4. Paroles de la mère: Il ne faut qu'un peu de printemps . . .
Words of my mother: A little spring, a gold fish, a blooming daisy are enough so that the heart wakes. Listen to it with fervor, as the acacia in flower listens to the warbling bird in the thickness of its foliage. To the silence of the sky you must be able to answer with such a song of faith that God himself listens to it.

PART 2

1. On invitait toujour l'hiver . . .
We invited winter. When he came in, he left his snowy boots at the door. He sat next to my mother near the stove where the chestnuts were bursting with inner secrets. One had only to look at them, and they would tell long fairy tales. They knew so many! Mother made a sign to them to begin, and winter forgot to go out and freeze the little sparrows.

2. De la nuit bruissante de rêves . . .
From the whispering night of dreams, I could hear sleep coming. Standing on my eyelids, big cranes were preening their wings. Angels sprang from the walls. And the heart of my mother rose like a star at the edge of a lullaby.

3. Tu suspendais mon berceau aux étoiles . . .
You would hang my cradle to the stars and you would sing an old song. And instantly, called by your voice, the flowers of the woods would knot a dream at each of my fingers with the moondreams. And instantly, called by your song, the sparrows, the robins, the bluebirds, would pour on my eyelids all the fables of the forests. And while you were rocking me, my angel would fold his wings and, tired from having watched over me, would fall asleep in the bend of my arm.

4. Paroles de la mère: Puisque la roche se contente . . .
Words of my mother: As the rock is content with a few bunches of heather, don't give to your desire another hue than prayer. You know well that life is naked and humble and sweetly flexible and that one must let the reeds praise the wind at the edge of the water. Nothing is lighter than a pigeon which soars around its natal roof. You can go around the world in speaking to a star.

PART 3

1. Te remercierai-je jamais assez . . .
Shall I be able ever to thank you enough for having given me birth and for having given me so many trees to love, so many birds to hold, so many stars to pluck, so many words to sing, so many hearts to understand, so many young girls to listen to, so many men's hands to clasp and a child's soul which only asks from life a little breeze for his kite.

2. Ainsi que dans le temps . . .
As in the past I lived in you, it is you who now lives powerfully in me. And when my heart speaks to me, I really don't know if it is not yours speaking with my voice.

3. Paroles de la mère: Pourquoi courir les villes . . .
Words of my mother: Why should you go to cities when on the fields a beautiful summer reflects its tranquil light? The entire landscape comes through the window with its white cows and large poplars. It is sweet in your room, so sweet that one hears the earth going by on paths of the sky and my heart measuring by the clear drops falling in the sink the happiness you lose.

EPILOGUE

Vers le soir tu me parles parfois de la mort . . .
When evening comes you speak to me sometimes of death, as if you were already a little absent, as if without effort your heart would detach itself from life of which you were the docile servant. You speak to me peacefully of the house that must not be sold, of the currants from your garden that must not be torn away, of the crumbs that must be given to the birds that come in the winter, and of all those simple daily tasks that your unfolded hands would not have abandoned. Then your voice flows like a stream, humbly as the wind fades, and, without knowing it, makes the mint rebloom and puts amidst the meadows some fragments of the blue sky.

* * *

La Muse ménagère (The Household Muse)
On leaving France during the early days of World War II, Milhaud became a member of the faculty of Mills College in Oakland, California. *The Household Muse*, the composer said, is a "sort of synopsis of our life in California where in our little house on the Mills College campus all the elements surrounding my wife and my son and myself are evoked, and it is the mixing of these elements of our daily life which makes this tribute to my Household Muse."

The titles of the various sections are self-explanatory. They are as follows: 1. *La Mienne – Dédicace* (My Own — Dedication); 2. *Le Réveil* (The Awakening); 3. *Les Soins de ménage* (Household Cares); 4. *La Poésie* (Poetry); 5. *La Cuisine* (Cooking); 6. *Les Fleurs dans la maison* (Flowers in the House); 7. *La Lessive* (Laundry); 8. *Le Chât* (The Cat); 9. *Le Fils peintre* (The Son Who Paints); 10. *Musique ensemble* (Music Together); 11. *Cartomancie* (Fortune Telling); 12. *Les Soins au malade* (Nursing the Sick); 13. *La Douceur des soirées* (Sweetness of the Evenings); 14. *Lectures nocturnes* (Reading at Night); 15. *Reconnaissance à la muse* (Gratitude to the Muse)

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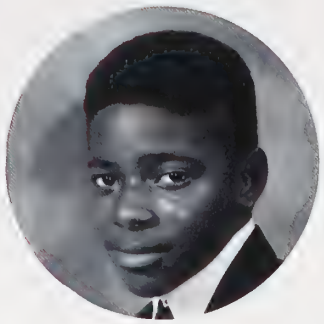
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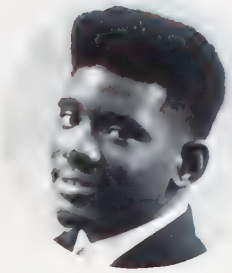
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Holding To The Lord

The Sons Of God



Otis



Robert



Barbara



Tony

Side A

THIS IS MY PRAYER (BMI)
Lead Rev. Flowers

I TOOK MY BURDENS (BMI)
Lead Tony Flowers

UNTIL MY GOD COME (BMI)
Lead Barbara,Tony & Rev Flowers

TELL THE LORD (BMI)
Lead Rev. Flowers



Rev. Flowers

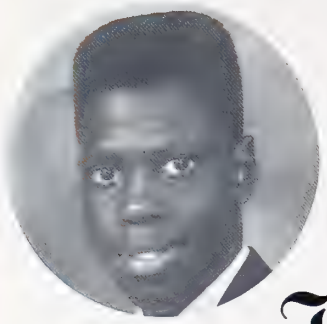
Side B

I KNOW A MAN (BMI)
Lead Rev. Flowers

LET NOBODY CHANGE MY MIND (BMI)
Rev. Flowers

I'VE HAD MY CHANCE (BMI)
Lead Rev. Flowers

HOLDING TO THE LORD (BMI)
Lead Rev. Flowers



Joseph "Jr"
DRUMS



Dec. Lynn
BASS GUITAR

Holding To The Lord

Personnel:
Rev. O. Flowers, LEAD TENOR
Barbara Flowers, 2nd LEAD
Robert Flowers, BARITONE
Tony Flowers, BARITONE
Otis Flowers, 1st TENOR
Deacon A. Lynn, BASS GUITAR
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Sherron Kendrick, KEYBOARD
Rev. O. Flowers, LEAD & RHYTHM GUITAR
Deacon A. Lynn, BASS GUITAR
Joseph Davis Jr , DRUMS
Recorded at Sound Booth Clockwork Studio,
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Devora Frazier Flowers
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T and M Special

TIMMIE MARTIN
T and M Special

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"TIMMIE AT AGE FOUR"

The first time I met Timmie was about three years ago, backstage, at the High School in Martinsville, Va. He picked me a few tunes and I saw then, that he was going to be a good banjo player.

This album will show you what I mean. Timmie has a lot of good material and arrangements. Four of the new tunes, "MARTIN BLUES". "PUDDIN' CREEK", "GRASSY FIVE" and "T & M" Special", which is the title of the album, was written by Timmie. My favorite is "PUDDIN' CREEK". It's a medium speed, catchy tune. Timmie also does a wonderful job on old standards, "PIKE COUNTY BREAK–DOWN" and "TRAIN'45", --sorta makes me think I'm listening to one of Flatt & Scruggs recordings.

All of the back up musicians are great. I especially enjoy Ray Cline's guitar picking and of course John Palmer, Jim Eanes, Hershall Sizemore and Willie Gregory all do a good job backing Timmie.

I expect to hear great things from Timmie, who is only 19 years old, in the very near future.

Little Ray Lewis

SIDE ONE

1. T & M SPECIAL 2:30
   (Timmie Martin) Home of Eanes Music Co.
2. LONESOME ROAD BLUES 2:30
   (Arr. - Timmie Martin)
3. PATRICK HENRY REEL 2:50
   (Jim Eanes - Timmie Martin) Home of Eanes Music Co.
4. TRAIN 45 2:42
   (Arr. - Timmie Martin)
5. PUDDIN' CREEK 2:48
   (Timmie Martin) Home of Eanes Music Co.
6. PIKE COUNTY BREAKDOWN 2:01
   (Arr. Timmie Martin)

SIDE TWO

1. GRASSY FIVE BREAKDOWN 2:38
   (Timmie Martin) Home of Eanes Music Co.
2. BUGLE ON THE FIVE 2:38
   (Timmie Martin)
3. MOUNTIAN VALLEY BREAKDOWN 2:30
   (Jim Eanes - Timmie Martin) Home of Eanes Music Co.
4. JOHN HARDY 3:01
   (Arr. by Timmie Martin)
5. MARTIN BLUES 2:53
   (Timmie Martin) Home of Eanes Music Co.
6. CUMBERLAND GAP 1:45
   (Arr. by Timmie Martin)

Musicians

TIMMIE MARTIN / Banjo
WILLIE GREGORY / Fiddle
HERSHALL SIZEMORE / Mandolin
JIM EANES / Rythm Guitar
JOHN PALMER / Bass
RAY CLINE / Lead Guitar

Credits

Produced by: Jim Eanes
Studio JRM Studios-Salem, Virginia
Engineer: Rick Mullins
Cover Photograph: Calvin Via
Recorded January, 1978

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ARCANO
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LADO A

1. ESTA ES LA PRIMERA VEZ
   Canción – 2:53
2. POBRE DE MI SI TU TE VAS
   Canción – 3:40
3. EL PATRON DEL AMOR
   Ranchera – 2:53
4. ESTOY ENAMORADO Y TENGO MIEDO – Canción – 3:50
5. HILACHA, MI MUCHACHA
   Canción – 2:54
6. LA CANCION DEL TE QUIERO
   Canción – 3:15

LADO B

1. TIENES
   Canción – 3:42
2. TU VIDA RECIEN COMENZABA
   Canción – 3:05
3. SE TE ACABO EL AMOR
   Canción – 2:38
4. NATALIA CORAJE
   Canción – 3:05
5. MI PUEBLO, MI NOSTALGIA
   Canción – 3:40
6. PERRITO, QUERIDO PERRO
   Canción – 3:30

POR ESO CANTO

En el cielo las voces se anudaron para formar la canción... y la canción buscó el arroyo... el arroyo el mar y el mar en el baño de estrellas se hizo infinito... y la canción también se hizo infinita. Entonces el tiempo partió a la distancia... cayeron las rosas muy lentamente... al recoger una di con mi alma y supe entonces que mi alma también era canción. Mirando los ojos del cielo, observé el mar... mirando las manos del viento vi cien guitarras y ellas tenían la luz de oro de las estrellas... y sentí que en mis canciones estaba la naturaleza, el árbol, el río, el verde prado, el hombre y algo más que está en el reino donde Dios abre sus puertas a las almas ganadas por la pureza de sus sueños. Y ahora voy caminando por los senderos sin tiempo, con mi alma extendida en canto... porque tengo una rosa, esa misma rosa que tiene el rostro del cielo y las manos del viento... y así, seguiré andando y andando... porque encontré una rosa.

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OS VELHINHOS TRANSVIADOS NA CURTISOM



OS VELHINHOS TRANSVIADOS NA CURTISOM

JOSÉ MENEZES

VOCÊ ABUSOU
OH! LADY BE GOOD
ALFREDINHO NO CHÔRO
SHIRLEY SEXY
BLACK BOTTOM
EU TE AMO MEU BRASIL
BYE BYE BLUES
FESTA PARA UM REI NEGRO
CRAZY RHYTHM
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HANS PFITZNER
Palestrina-Preludi 1/3
Sinfonia in do Op. 46

BORIS BLACHER
Musica Concertante Op. 10

Registrazione dal vivo



26

FONIT CETRA

LATO 1

HANS PFITZNER
(1869-1949)

Palestrina - Preludi 1/3* [22'13"]

1. Preludio 1
2. Preludio 2
3. Preludio 3

Berliner Philharmoniker
Direttore: Wilhelm Furtwängler

LATO 2

HANS PFITZNER
(1869-1949)

Sinfonia in do Op. 46** [15'28"]

Wiener Philharmoniker
Direttore: Wilhelm Furtwängler

BORIS BLACHER
(1903-1975)

Musica concertante Op. 10*** [9'49"]

Berliner Philharmoniker
Direttore: Wilhelm Furtwängler

Registrazioni dal vivo effettuate:
** il 10.6.1949 a Wiesbaden*
*** il 7.8.1949 a Salisburgo*
**** il 25.4.1954 a Berlino*

All'interno testo introduttivo di Luigi Bellingardi / English translation inside

Sulla qualità tecnica delle registrazioni deve prevalere sempre
il significato documentario di queste registrazioni, di eccezionale valore artistico e storico.

℗ Arkadia, Milano 1982

25th

Anniversary Issue

GUESS WHO?



ANDREW ROWE
"MR. INSPIRATION"
and the 'exciting' D.C. CHORAL ENSEMBLE

GUESS WHO?

THE SINGERS

SOPRANOS

Gladys Allen
Mildred Carter
Barbara Davis
Gwendolyn Dawson
Mary Diggs
Evon Jackson
Martha Johnson
Pearline Lee
Maccine (Ollie) Page

ALTOS

Florence Boyd
Barbara Jackson
Ida Martin
Esther Richardson
Josephine Thomas

TENORS

Wheeler Boyd
Virginia Day
Alfred Dickens
George Hagans
Joseph Lee
Ernestine Smith
M. Clinton Stinson
Jeffrey Taylor

OUR MUSIC STAFF

Piano: Andrew Rowe
Percussions: Brian Boyd (In Residence)
*Danny McCrimmon
Drums & Drum Programming
Guitars: Glenn Alexander (Lead)
*Vernon Buaknight (Bass)

*Appearances are courtesy of Annointed Music Productions

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DX7 and Korg Organ
Hamer 5-String Bass
Hamer Electric Guitar
Auxilliary Percussions
String/Horn Arrangements
Instrumental Solos
Synthesizer Programming
Drums (Old Land Mark)

SIDE ONE

GUESS WHO? (Rowe) 5:34
Lead: George Hagans

ONE MORE TIME (Rowe) 2:40
Lead: Pearline Lee/Rowe

ALREADY BLESSED (Rowe) 2:25
Lead: Rowe/G. Hagans

THE OLD LAND MARK (Unk: Arr: Rowe) 3:09
Lead: Wheeler Boyd

OH SAY, ARE YOU READY? (Rowe) 4:54
Lead: Rowe
Trio: Florence Boyd (Alto), Joseph Lee (Tenor), Maccine Page (Soprano)

SIDE TWO

I WANNA GO THERE (Rowe) 2:45
Lead: Esther Richardson

WHATEVER IT TAKES (M. P. Douroux) 5:42
Lead: Evon Jackson

UNCLOUDY DAY (Trad. Arr: Rowe) 3:24
Lead: A. Rowe

I MADE A VOW (Rowe) 4:47
Lead: A. Rowe

BYE AND BYE (Trad. Arr: Rowe) 2:45
Lead: G. Hagans/Rowe

THE D. C. CHORAL ENSEMBLE is celebrating the birth of its musical ministry 25 years ago. Those individuals most responsible for its creation were Rev. M. Cecil Mills, Mrs. Katherine Washington (both deceased) and Andrew Rowe, "Mr. Inspiration". Beginning as the Gospel Chorus of the Canaan Baptist Church, they later changed their name to the Canaan Choral Ensemble. After becoming an independent organization 15 years ago, they became THE D. C. CHORAL ENSEMBLE. On their musical journey, they have traveled throughout the country. Whether appearing at Constitution Hall in Washington, D.C., where they have the distinction of being the first Black Gospel Choir to perform, or singing in a small church in Troy, Alabama, their goal has always been the same: To sing the Lord's Praises and exalt His name. By dedicating their lives and voices to God's service they stand as beacons and by their very light draw others to Christ increasing His Kingdom here on earth.

With the release of "GUESS WHO", which serves as a musical marker to their 25 years of continous service, they now have 6 albums and 2 singles to their credit. They have also performed 3 original plays: "Up From Slavery," "Jesus on Trial," and "Good News" all written, staged, produced, and directed by Andrew Rowe serving as the group's musical and creative director for the past 25 years.

You cannot sit in the presence of the D. C. CHORAL ENSEMBLE and watch them perform without being filled with the same spirit that flows through this exciting group. Their inspiring messages will convince you that walking in the way of the Lord is the only way to walk.

PRODUCTION CONSULTANTS

Ted Bodnar - Glenn Alexander
Danny McCrimmon - Terrence Richburg

COVER DESIGN/ARTWORK/LINER NOTES

Vickie Bodnar

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EXECUTIVE PRODUCER: Andrew Rowe

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Claude
Debussy

PRELUDE
A L'APRES-MIDI
D'UN FAUNE

PRINTEMPS
(Suite Symphonique)

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DANSE

SARABANDE

Schwedisches
Radio-Sinfonie-
Orchester

Dirigent:
Gary Bertini



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AS

CLAUDE DEBUSSY (1862–1918)

SEITE 1

PRINTEMPS, Suite Symphonique 15'42
1. Très modéré 9'03
2. Modéré 6'39

DANSE 5'00
(Orchestriert von Maurice Ravel)

SARABANDE 4'02
(Orchestriert von Maurice Ravel)

SEITE 2

PETITE SUITE 13'18
(Orchestriert von Henri Büsser)
1. En Bateau 3'44
2. Cortège 3'09
3. Menuet 3'23
4. Ballet 3'02

PRÈLUDE A L'APRÈS-MIDI D'UN FAUNE 9'43

Ausführende:
SCHWEDISCHES RADIO-SINFONIE-ORCHESTER
Dirigent: GARY BERTINI

Es ist der junge Debussy, der in dieser Auswahl von Orchesterwerken und orchestrierten Klavierstücken zu Worte kommt: ein schwieriges, nicht immer auf Verständnis stoßendes Talent auf der Suche nach sich selbst. Voller Ablehnung gegen die in Frankreich herrschenden musikalischen Moderichtungen von Saint-Saëns und Chabrier bis hin zu Meilhac, Halévy oder gar Offenbach. Auch später nicht für ein öffentliches Auftreten geschaffen, oder gar für die Serie von Wettbewerben, die das Napoleonische Reglement des Pariser Conservatoire für seine Studenten vorschrieb. Debussy: „Man verlangt in einem bestimmten Augenblick Ideen und Talent, und wenn Sie in diesem Monat dazu nicht in der Lage sind, dann eben schade für Sie!"

Auch der Rompreis, den Debussy 1884 errang, und der einen dreijährigen Aufenthalt in der römischen Villa Medici („eine Kaserne") einschloß, war ihm eher eine Last als eine Auszeichnung. Das zweite der insgesamt vier auferlegten Pflichtstücke ist unser erstes Stück, die zweisätzige Suite symphonique „Printemps". In ihr spiegelt sich andererseits aber ein Stück jener wertvollen Anregungen, die Claude Debussy in seinen römischen Jahren empfing, denn er wurde durch Botticellis „Primavera" (beides = Frühling) zur Komposition veranlaßt. Bei den Pariser Professoren daheim stieß das Werk auf Ablehnung; vor allem Saint-Saëns bemängelte die „ärgerliche Tendenz zum Impressionismus". In der Tat gehört „Printemps" zu jenen Arbeiten, in denen der angehende „Impressionist" den Weg zu sich selber fand; er hat es 1904 noch einmal überarbeitet. Nur ein Jahrfünft später, 1892, schuf Debussy mit seinem „Nachmittag eines Fauns" das klassische Muster des impressionistischen Werkes. Und hier ist er wirklich der Musiker, der in Tönen malt – und dabei doch ebensosehr die schwüle Stimmung des „Fin de siécle" eingefangen hat. Aber selbst die sinnliche Arabeske der „Pan-Flöte", die das Stück recht eigentlich berühmt gemacht hat, ist mehr als – um das Wort des Dirigenten Bertini aufzugreifen – „colour", mehr als ein bloßer Farbtupfer, ist ein Stück Struktur.

Alle übrigen Stücke unserer Zusammenstellung gehen auf das Klavier zurück, auf dem Debussy am ehesten und sichersten seinen Stil gefunden hat. So die viersätzige „Petite Suite", vom Komponisten für Klavier zu vier Händen gesetzt, in der der Stil der französischen Clavecinisten des 18. Jahrhunderts, vor allem Rameaus, gleichsam mit Händen zu greifen ist. 1889 komponiert, liegt es genau zwischen den oben genannten Orchesterwerken. Noch deutlicher wird diese „altklassische", lineare Komponente im Schaffen Debussys in der von Ravel instrumentierten „Sarabande", die ursprünglich (1896) als „Souvenirs du Louvre" ein selbständiges Klavierstück gewesen ist, dann aber als Mittelsatz in die Suite „Pour le piano" einging. Die klare, edle melodische Linie macht deutlich, wie nahe Debussy seinen historischen Vorbildern bleibt – und wie souverän er sie seinem Musikideal einschmilzt. Das gilt mit einer leisen Einschränkung auch für die benachbarte „Danse" von 1903 ebenfalls von Ravel orchestriert. Ein Titel, der übrigens wiederholt bei Debussy auftaucht und einen anderen sehr wesentlichen Grundzug seiner Musik charakterisiert. Über ihren spezifischen Ausdruck sagt der ursprüngliche Titel, nämlich „Tarantelle styrienne" (1890), Genaueres aus. In ihren Ecktellen schimmert das rhythmische Vorbild Chabriers („España") durch; aber der dazu scharf kontrastierende Mittelteil ist wiederum ein Stück echter Debussy. M-n

℗ 1974

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PRÈLUDE A L'APRÈS-MIDI D'UN FAUNE 9'43

Performing artists:
SWEDISH RADIO SYMPHONY ORCHESTRA
Conductor: GARY BERTINI

It is the voice of the young Debussy – a problematic genius searching for an identity, not always greeted with understanding – that we hear in this selection from his orchestral and orchestrated piano works. Renouncing fashionable trends in French music, from Saint-Saëns and Chabrier to Meilac, Halévy and even Offenbach, they were written neither for public performance nor for the series of contests that the Napoleonic regulations of the Paris Conservatoire laid down for its students. Debussy said of them, "At any given moment ideas and talent are expected, and if you don't feel up to it this month, then hard luck!"

The Rome Prize, too, which he was awarded in 1884 and which included a three-year stay at the Villa Medici (a barracks!), he considered more of a burden than any honour. We have evidence of the positive side of his stay in Rome, though, in the first work on our recording, the second of a series of four compositions required under the terms of the award. "Printemps", a symphonic suite in two movements, was inspired by Botticelli's "Primavera" (both = Spring). The work was not well received by academic circles in Paris. Saint-Saëns, in particular, criticized its "irritating leanings towards impressionism". In fact "Printemps" is one of those works in which the budding impressionist began to find his identity (he later revised it in 1904). Only five years after this, in 1892, Debussy composed "L'après-midi d'un Faune" (The Afternoon of a Faun), a classic example of impressionist writing. Here we have a musician virtually painting in sound and, in the process, capturing the sultry mood of the "fin de siécle". However, even the sensuous arabesque of the "pan-pipes", which made the piece so famous, is, to quote the conductor Bertini, more than a mere touch of "colour", it is structure.

The remaining pieces in this selection were originally written for the piano, on which Debussy most easily and readily found his own style. And so in the "Petite Suite", in four movements for piano duet, the style of the eighteenth century French harpsichordists, particularly Rameau, is at one's fingertips, as it were. Composed in 1889, it lies just between the two orchestral works. The early-classical linear components in Debussy's work are even more pronounced in his "Sarabande", orchestrated by Ravel. Originally (1896) "Souvenirs du Louvre", a complete piano work in itself, it was later formed into the middle movement of his suite "Pour le piano". The clarity and nobility of the melodic line reveal how close to his musical forebears Debussy remained and how superbly he blended them into his own musical ideal. This, with slight reservation, is true as well of "Danse" (1903), also orchestrated by Ravel, a title, incidentally, constantly recurring in Debussy's music and one which characterizes another essential feature of it. Its original title "Tarantelle styrienne" (1890) betrays its nature more specifically. What the work owes, rhythmically, to Chabrier's "España" shimmers through the outer sections, but the sharply contrasting middle section is pure Debussy.

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PRÉLUDE A L'APRÈS-MIDI D'UN FAUNE 9'43

Interprètes:
ORCHESTRE DE LA RADIO SUÉDOISE
Chef d'orchestre: GARY BERTINI

Dans cette sélection d'œuvres orchestrales et d'œuvres pour piano orchestrées, c'est le jeune Debussy qui s'exprime, un talent difficile qui, à la recherche de lui-même, ne rencontra pas toujours la compréhension. Rejetant radicalement les courants musicaux qui régnaient en France (de Saint-Saëns et Chabrier jusqu'à Meilhac, Halévy ou même Offenbach), il n'était pas fait non plus pour se produire en public, ni même pour la série de concours que le règlement napoléonien du Conservatoire de Paris imposait à ses étudiants. Debussy: «On exige à un moment déterminé idées et talent et si vous n'êtes pas, ce moislà, à même d'en faire preuve, eh bien tant pis pour vous!»

Le Prix de Rome, que Debussy remporta en 1884 et qui lui valut un séjour de trois ans à la Villa Médicis («une caserne») à Rome fut également pour lui davantage un fardeau qu'une distinction. Le premier morceau de notre enregistrement, «Printemps», suite symphonique en deux mouvements, était le second des quatre morceaux d'épreuve imposés. Il reflète cependant une partie des précieuses inspirations que connut Debussy pendant ses années romaines, puisque c'est la «Primavera» (le «Printemps») de Botticelli qui l'incita à la composition de cette œuvre. Celle-ci se heurta au refus des professeurs parisiens, notamment à celui de Saint-Saëns, qui déplora une «regrettable tendance à l'impressionnisme». En fait «Printemps» appartient à ces compositions dans lesquelles le futur «impressionniste» trouva sa propre voie; il l'a remaniée une fois de plus en 1904. En 1892, cinq ans seulement après la composition de «Printemps», Debussy créa avec «Prélude à l'après-midi d'un faune» le modèle classique de l'œuvre impressionniste. Dans cette composition il est véritablement le musicien peignant avec des sons et captant tout aussi bien la lourde de atmosphère «fin de siècle». Mais la sensuelle arabesque de la «flûte de Pan», qui a par excellence fait la célébrité du morceau, est elle-même, pour reprendre le terme du chef d'orchestre Bertini, plus que «colour», plus qu'une touche de couleur, elle constitue un élément de la structure.

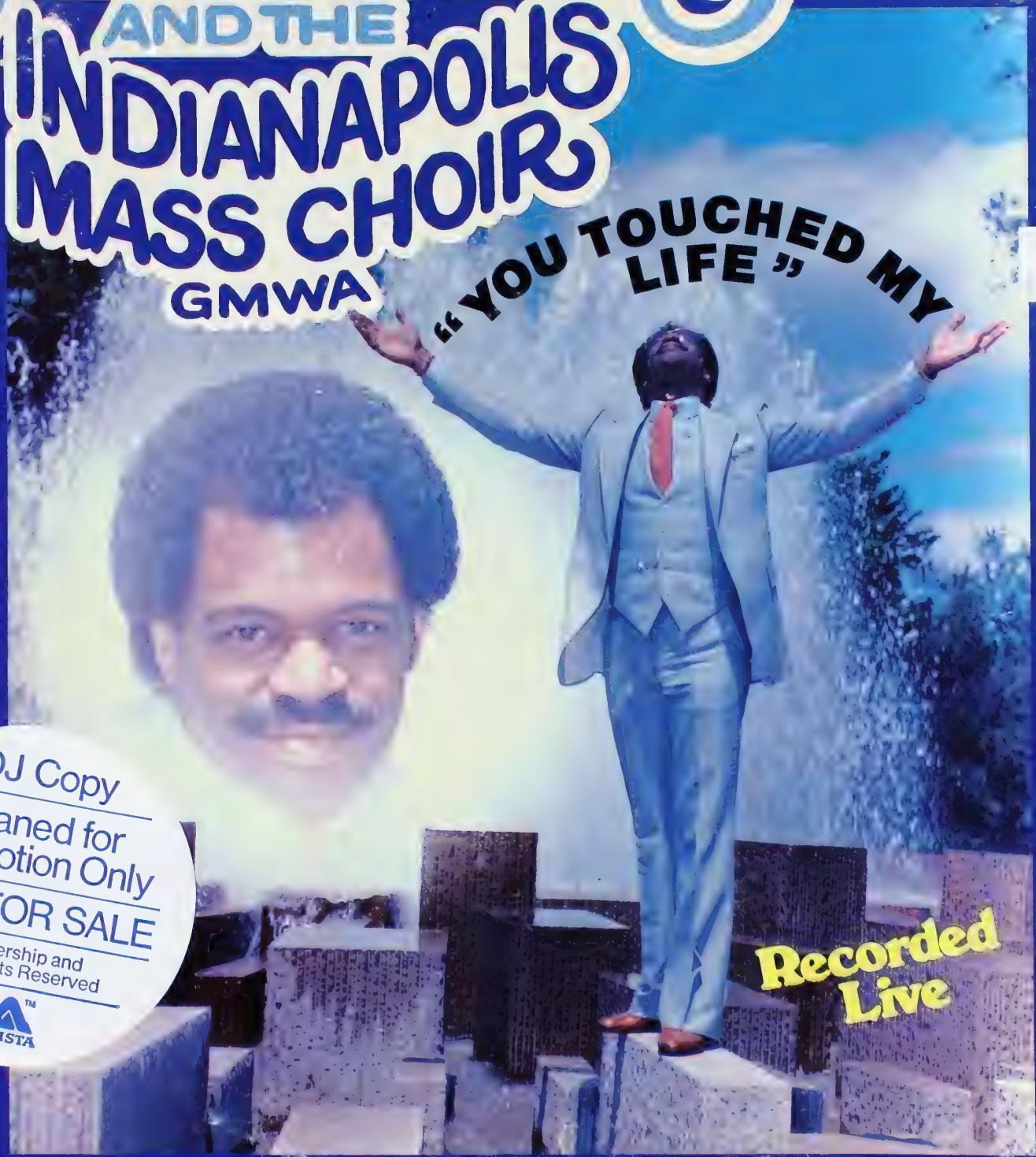
Tous les autres morceaux de notre programme se rattachent au piano, instrument sur lequel Debussy a le plus spécifiquement et le plus sûrement trouvé son style. Il en est ainsi de la «Petite Suite» en quatre mouvements, initialement écrite par le compositeur pour piano à quatre mains, et dans laquelle le style des clavecinistes français du XVIIIe siècle, spécialement celui de Rameau, est pour ainsi dire concrètement perceptible. Composée en 1889, elle se situe exactement entre les deux œuvres orchestrales citées au-dessus. Ces composantes linéaires, dans le style «classique ancien», de l'œuvre de Debussy ressortent avec encore plus de netteté dans la «Sarabande» orchestrée par Ravel qui fut à l'origine, sous le titre de «Souvenirs du Louvre» (1896), un morceau pour piano indépendant avant d'être intégré comme mouvement central dans la suite «pour le piano». La limpidité et la noblesse de la ligne mélodique montrent à quel point Debussy, tout en restant attaché de près à ses modèles historiques, les refond avec maîtrise dans son idéal musical. Cela vaut aussi, avec une légère réserve, pour la «Danse», également orchestrée par Ravel en 1903. Ce titre, qui apparaît d'ailleurs à plusieurs reprises chez Debussy, caractérise un autre trait essentiel de sa musique. Son titre initial de «Tarentelle styrienne» (1890) en dit plus long sur son expression spécifique. Dans ses parties extrêmes transparaît le modèle rythmique fourni par Chabrier («España») mais la partie centrale formant un contraste fortement accusé est de nouveau un passage authentiquement debussyste.

TWO RECORD SET

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When a father speaks and his children listen and obey, something wonderful happens. "Al Hobbs and the Indianapolis Mass Choir—GMWA have heard our Father speak his message loud and clear, "tell dying men and women that I am the way, the truth and the light," and that "I will be everything you need."

At our annual spring concert on Friday, April 18, 1980 at the St. Johns Baptist Church in Indianapolis, we had the opportunity to tell in song what God had told to our hearts, and something wonderful did happen. God came where we were, annointed singers, musicians and audience alike. His power filled the room and embedded his message in every heart. Through the magic of recorded music, Savoy records has become the vehicle by which we share this blessed evening with you. Listen closely, and you can hear God speaking to you, for we believe, "He blessed us to bless you." So it is with extreme humility and great joy that we present this LP to God for his glory and usage and in thankfulness for giving each of us the gratefulness to say, "You touched my life and I thank You."

—The Indianapolis Mass Choir - GMWA

Few experiences of a lifetime dramatically elevate the spirit and send the soul soaring. Witnessing the miracle of the moment of birth or seeing the image of Michelangelo's God, in the dimly-lit Sistine Chapel—both hold that kind of power. As close as I can describe it, it's an overwhelming surge of creativity that provokes a gut-level response and sudden understanding of which religious conversions are made. I'll be a witness!

Permit me the risk of being maudlin and I'll spare you exaggeration. This concert held, not just for me, but for all in attendance at St John's Baptist Church in Indianapolis, the kind of power I have described. In the atmosphere of quiet expectation and serious resoluteness, a chorus of musicians and singers, seemingly oblivious to the electronics, assembled to deliver without reserve - to give without restraint—a performance exemplary of their extraordinary talents and equal to the powerful love and creativity with which the composer had embued the music. The impact was overwhelming, as all assembled were swept up into the music—melodies new to our ears, and lyrics familiar to our hearts.

I think Al Hobbs has a touch of musical genius—but then, I'm his friend. Judge for yourself, but be prepared to be exhilarated and deeply moved by the music and the message of "You Touched My Life!"

Aloha Blackburn, WTHR-TV 13
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Keyboards
James Clardy
Berry Broadnax
Pam Davis
Ezra Bufford
Pat Foley
Danell Grifen
Vernon Harwell

Bass Guitar
Phillip Ragland
Peppy Smith

Rhythm Guitar
Don Smith

Saxophone
Shirley Tamper

Percussion
Gregory Moses
LeRoy Seats
Carl Barnett

A
You Touched My Life *(9:13)* - *Soloists: Phyllis Plummer-Donald Davis*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
He's Blessing Me *(5:44)* - *Soloist: Phyllis Plummer*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
I'll Go *(8:30)* - *Soloist: Janet Schaffer*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs

B
Speak To Me Jesus *(7:10)* - *Soloist: Robert Turner*
Savgos Music, Inc. (BMI) - P. Broadnax
Try The Lord Jesus *(6:58)* - *Soloist: Michael Bush*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
Thank You For My Life *(7:28)* - *Soloist: Janet Schaffer*
Savgos Music, Inc. (BMI) - V. Harwell

C
By Faith Alone *(4:18)* - *Soloist: Lacy Smith*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
Speak A Word For Jesus *(6:13)* - *Soloist: Rene Echols*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
Jesus Is Everything *(9:08)* - *Soloist: Sheila Parker*
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D
I Know Him For Myself *(6:38)* - *Soloist: Aretta Bush*
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Lord Stop By *(7:13)* - *Soloist: Janice Davis*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
Everything I Need *(7:08)* - *Soloist: Cherrise Hampton*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs

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Lado A
1. CARNAVAL
   —Enrique Samaniego— (Grever)
2. BELLO VERACRUZ
   —Víctor Huesca— (Pham)
3. EL GUSTITO
   —Elpidio Ramírez— (Pham)
   con el violín de Markos Villalobos
4. TILINGO LINGO
   —Lino Carrillo— (Pham)
5. A VERACRUZ
   —Hnos. Samperio— (Pham)

Lado B
1. LA INDITA
   —D. A. D.—
2. ALEGRE VERACRUZ
   —Enrique Samaniego— (Grever)
3. EL FANDANGO
   —Leo Cardona— (Pham)
4. SONES VERACRUZANOS
   —Guillermo Esquivel— (Emmi)
5. EL CANGREJO
   —Víctor Huesca— (Pham)

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ARTURO "ZAMBO" CAVERO/O. AVILES

2.- EL PLEBEYO (Vals)
(Felipe Pinglo A.)
JESUS VASQUEZ

3.- CHOLO SOY Y NO ME COMPADEZCAS (Vals)
(Luis Abanto Morales)
LUIS ABANTO MORALES

4.- CONTIGO PERU (Vals)
(Augusto Polo Campos)
ARTURO "ZAMBO" CAVERO/O. AVILES

5.- CUANDO LLORA MI GUITARRA (Vals)
(Augusto Polo Campos)
OSCAR AVILES

6.- MORROPON DE SAN MIGUEL (Tondero)
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3.- TODOS VUELVEN (Vals)
(César Miró)
JESUS VASQUEZ

4.- EL PROVINCIANO (Vals)
(Laureano Martínez Smart)
LUIS ABANTO MORALES

5.- MI FRONTERA (Décimas)
(Augusto Polo Campos)
AUGUSTO POLO CAMPOS

6.- CANTO A MI TIERRA (Marinera)
(Oscar Avilés Arcos)
ARTURO "ZAMBO" CAVERO
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I. Allegro molto ed appassionato 8:20
II. Allegretto espresso alla romanza 6:07
III. Allegro animato 7:23

č. 1 F dur, op. 8 No. 1 in F major, Op. 8

I. Allegro con brio 7:35

•

II. Allegro quasi andantino 3:06
III. Allegro molto vivace 6:13

č. 2 G dur, op. 13 No. 2 in G major, Op. 13

I. Lento doloroso. Allegro vivace 8:17
II. Allegretto tranquillo 6:52
III. Allegro animato 5:15

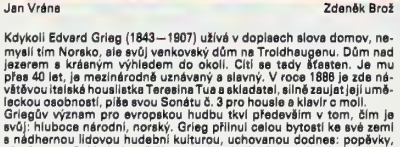
Zdeněk Brož — housle / violin
Jan Vrána — klavír / piano

Hudební režie / Recording director:
Vladimír Koronthály
Zvuková režie / Recording engineer:
Václav Roubal
Nahráno 26. května — 2. června 1981
v pražském studiu Domovina
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from 26 May to 2 June, 1981)

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Jan Vrána Zdeněk Brož

Kdykoli Edvard Grieg (1843—1907) užívá v dopisech slova domov, nemyslí tím Norsko, ale svůj venkovský dům na Troldhaugenu. Dům nad jezerem s krásným výhledem do okolí. Cítí se tady šťasten. Je mu přes 40 let, je mezinárodně uznávaný a slavný. V roce 1886 je zde návštěvou italské houslistky Teresina Tua a skladatel, silně zaujat její uměleckou osobností, píše svou Sonátu č. 3 pro housle a klavír c moll.
Griegův význam pro evropskou hudbu tkví především v tom, čím je svůj: hlubоce národní, norský. Grieg přinlui celou bytostí ke své zemi s nádhernou lidovou hudební kulturou, uchovanou dodnes: popěvky, písně a taneční balady, většinou melancholické, v mollové tónině. Lidové selské tance s energickým rytmem a lidové strunné nástroje, především tzv. hardangerské housle. Smělá harmonie, typická záliba v disonancích, a úsporné melodické stavba. Právě tyto zvláštnosti, umocněné kromobyčejnou skladatelskou invencí a silným výrazem, působí v Griegově díle nově a výrazněji. Grieg se celým svým dílem stal nejvýraznějším zjevem v severské hudební kultuře a zakladatelem norské národní hudby.
Všechny tři sonáty pro housle a klavír nahrané na této desce jsou pro Griegův umělecký životopis významné: *Sonátu č. 1 F dur, op. 8*, komponuje za svého pobytu v Dánsku, v létě 1865. Touto sonátou vzbuzuje pozornost Franze Liszte, a „když tleská Liszt, tleskají všichni". Je soustředěná a přitom s velkým vnitřním napětím. Bývá často označována za nejlepší Griegovo dílo tohoto druhu. Základní ladění je idylické, odpovídá intimní poezii dánské přírody. Norský živel sem proniká výraznými rytmy, chromatikou i prvky lidové melodiky. Sonáta je třívětá, s krásným přemýšlivým závěrem první věty a půvabnou druhou větou, v jejímž prostředním dílu zazní springarový rytmus a hardangerské housle. Pro třetí větu je opět příznačný rytmus, velmi živý pohyb a spád. /Vypuštění některých repetic v této nahrávce — resp. v B části 2. věty a repetice 3. věty — je v souladu s interpretačními zásadami této hudby./
Sonáta č. 2 G dur, op. 13, vzbuzuje přímo Lizstův obdiv. Vznikla o dva roky později, v létě 1867, kdy Grieg zakotvil v Oslo. Je barvité, velmi zajímavé melodicky, typicky norské. Je také třívětá. Obě krajní věty vycházejí z norského springaru, poslední má souřadně třídílnou formu, nikoli sonátovou. Druhá věta, Allegretto tranquillo, je krásný, citlivě harmonizovaný zamyšlený zpěv, do něhož tu a tam proniká v náznacích tanební rytmus. Základní ladění — polarita nálad a odstínů v celku i uvnitř jednotlivých vět.
Sonáta č. 3 c moll, op. 45, bývá někdy označována jako heroická a formálně, oproti předchozím dvěma, opravdu velká. Ne intimní lyrika, ale vzrušující, bytostné otázky, konflikty a boje. Vyhrocené, těžko slučitelné protiklady. Obě krajní věty jsou v c moll, prostřední v E dur. Velmi výrazné, vnitřně silné hlavní téma. A nevšedně melodicky krásná druhá věta se stylizovaným lidovým tancem v prostředním oddílu.
Nechme poslední slovo interpretům **Zdeňku Brožovi** (nar. 1932, absolvent houslové třídy pražské AMU a moskevské konzervatoře) a **Janu Vránovi** (nar. 1940, absolvent pražské AMU, obor klavír a skladba). Trojice sonát v jejich nastudování svědčí o tom, že romantik Grieg má i dnes čím zaujmout.

Whenever Edvard Grieg (1843—1907) employs the word "home" in his letters, he has not Norway in mind, but his country house at Troldhaugen, overlooking a lake and with a grand view of the surroundings. He was happy there: past 40, internationally recognized and famous. In 1886, the Italian lady violinist Teresina Tua came for a visit to Troldhougen, and the composer, strongly fascinated with her personality as artist, composed his Sonata No. 3 for violin and piano in C minor.
Grieg's importance for European music had come to spring above all from his profoundly national, Norwegian character. With all his mind and soul, Grieg became attached to his native country with its gorgeous folk musical culture, which remains preserved to this day: singsongs, folk tunes and dance ballads, mostly melancholical, in minor keys, as well as folk-style peasant dances with vigorous rhythm, and folk string instruments, above all the so-called Hardanger violin. Bold harmony, typical love of dissonance, and economical melody structure. All these special traits, multiplied by the composer's exceptional power of invention and expression, make a strong novel impression in Grieg's work. Grieg became the most striking phenomenon in the Scandinavian music culture, and the founder of Norwegian national music. All the three sonatas for violin and piano featured on this record are important in Grieg's career as composer:
Sonata No. 1 in F major, Op. 8, was composed during Grieg's stay in Denmark in the summer of 1865. It attracted the attention of Franz Liszt, and "when Liszt applauds, all applaud". A concentrated work, but with great inner tension, it is often decribed as Grieg's best work of this kind. Basically idyllic, it is in line with the intimate poetry of Danish nature, but the Norwegian element penetrates it with its striking rhythms, chromatics and folk-tune elements. Three-movement sonata features a meditative finale of the 1st movement and a charming 2nd movement, with springar rhythm and the Hardanger violin in its middle part. Rhythm, lively movement and swift flow again characterizes the 3rd movement. /The elimination of certain repetitions in this recording — in the B part of the 2nd movement, and the repetition of the 3rd movement — is in line with the principles of rendering this music/.
Sonata No. 2 in G major, Op. 13, was the object of Liszt's outright admiration. Written two years later, in the summer of 1867, when Grieg found a permanent home in Oslo, it is colourful, with an interesting melody line, typically Norwegian, a three-movement work. The outside movements are also based on the Norwegian springar, and the last one has a consequent three-part, rather than sonata, form. The 2nd movement, the Allegretto tranquillo, is a lovely philosophical song, harmonized with a sensitive touch, with dance rhythm permitted to penetrate it now and then. The basic concept is that of polarity of moods and shades of the whole and within the individual movements.
Sonata No. 3 in C minor, Op. 45, is sometimes described as heroic and truly great, in the formal aspect, unlike the preceding two, a work of exciting, rather than intimate, lyrics, with penetrating questions, great conflicts and struggles, and sharp contradicions difficult to reconcile. The two outside movements are in C minor, the middle in E major. A striking first subject of strong inner impact, plus an exceptionally tuneful 2nd movement with stylized folk dance in its middle section.
The last word belongs to the interpreters, **Zdeněk Brož** /b. 1932, a graduate of the violin class at Prague's Academy of Musical Arts and the Moscow Conservatory/, and **Jan Vrána** /b. 1940, a graduate of the piano and composing classes at Prague's Academy of Musical Arts/. Their rendering of the three sonatas convinces us that Grieg, the romanticist, remains capable of captivating us.

Immer wenn Edvard Grieg /1843—1907/ in seinen Briefen das Wort Heimat benützt, meint er damit nicht Norwegen, sondern das ländliche Anwesen auf Troldhaugen. Das Haus über dem See mit der schönen Aussicht in die Umgebung. Er fühlt sich hier glücklich. Er ist über die 40 Jahre alt, weltweit anerkannt und berühmt. Im Jahre 1886 ist hier die italienische Geigerin Teresina Tua zu Besuch und der Komponist, stark eingenommen von ihrer künstlerischen Persönlichkeit, schreibt seine Sonate Nr. 3 für Violine und Klavier c-moll.
Bereits damals beruht Griegs Bedeutung für die europäische Musik vor allem in dem, womit er eigenständig ist: tief national, norwegisch. Grieg hing mit seinem ganzen Wesen an seinem Land mit dessen herrlichen volkstümlichen bis zum heutigen Tage erhaltenen Musikkultur: Lieder, Gesangsatücke, Tanzballaden, meistens melancholisch, in Molltonart. Volks- und Bauerntänze mit energischem Rhythmus und volkstümliche Saiteninstrumente, vor allem die sog. Hardangergeige. Eine kühne Harmonie, eine typische Vorliebe für Dissonanzen und ein kurzgehaltener melodischer Bau. Gerade diese Eigenschaften, erhöht durch eine außergewöhnliche kompositorische Invention und einem starken Ausdruck, wirken in Griegs Werk neuartig und bedeutsam. Grieg ist mit seinem ganzen Werk zur markantesten Erscheinung in der nordischen Musikkultur und zum Gründer der norwegischen nationalen Musik geworden.
Alle auf dieser Schallplatte eingespielten drei Sonaten für Violine und Klavier sind für Griegs künstlerische Biographie von Bedeutung: Die *Sonate Nr.1 F dur, op.8*, komponiert er während seines Aufenthaltes in Dänemark, im Sommer 1865. Mit dieser Sonate erweckt er die Aufmerksamkeit Franz Liszts, und "wenn Liszt Beifall klatscht, klatschen alle". Sie ist konzentriert und dabei von großer innerlichen Spannung. Man pflegt sie des öfteren als Griegs bestes Werk dieser Art zu bezeichnen. Die grundlegende Stimmung ist idyllisch, entspricht der intimen Poesie der dänischen Natur. Das norwegische Element dringt hier mit markanten Rhythmen, mit der Chromatik wie auch mit Elementen der volkstümlichen Melodik durch. Die Sonate ist dreisätzig, mit einem schönen nachdenklichen Abschluß des ersten Satzes und einem anmutigen zweiten Satz, in dessen mittleren Teil der Springar-Rhythmus und die Hardangergeige erklingt. Für den dritten Satz ist wieder der Rhythmus kennzeichnend, die sehr lebhafte Bewegung und die Wucht. /Das Auslassen mancher Repetitionen in dieser Einspielung — bzw. im B-Teil des 2.Satzes und der Repetition des 3. Satzes — ist im Einklang mit den Interpretierungsgrundsätzen dieser Musik./
Die *Sonate Nr. 2 G-dur, op.13*, erweckt Liszts ungemeine Bewunderung. Sie entstand um zwei Jahre später, im Sommer 1867, da sich Grieg in Oslo niedergelassen hatte. Sie ist farbenprächtig, melodisch interessant typisch norwegisch. Sie ist ebenfalls dreisätzig. Beide Ecksätze gehen vom norwegischen Springar aus, der letzte Satz hat eine koordiniert dreiteilige Form, nicht eine Sonatenform. Der zweite Satz, Allegretto tranquillo, ist ein schöner, einfühlsam harmonisierter versonnener Gesang, in den dann und wann in Andeutungen ein Tanzrhythmus eindringt. Die Grundauffassung — die Polarität der Stimmungen und der Schattierungen im Ganzen wie auch unterschwellig in den einzelnen Sätzen.
Die *Sonate Nr.3 c-moll, op. 45*, pflegt man mitunter als die heroische zu bezeichnen und in formal, im Gegensatz zu den zwei vorangehenden, ist wahrhaftig groß. Keine intime Lyrik, sondern erregende, wesentliche Fragen, Konflikte, Kämpfe. Zugespitzte, schwer zu vereinbarende Gegensätze. Beide Eckesätze sind in c-moll, der mittlere in E-dur gehalten. Ein sehr markantes, innerlich starkes Hauptthema Und ein ungemein melodisch schöner zweiter Satz mit einem stilisierten Volkstanz im mittleren Teil.
Überlassen wir das letzte Wort den Interpreten **Zdeněk Brož** /geb. 1932, Absolvent der Violinklasse der Prager Akademie der musischen Künste und des Moskauer Konservatoriums/ und **Jan Vrána** /geb. 1940, Absolvent der Prager Akademie der musischen Künste, Fach Klavier und Komposition/. Die Dreiheit der Sonaten zeugt in ihrer Einspielung davon, daß der Romantiker Grieg uns auch heutzutage einzunehmen vermag.

Chaque fois qu' Edvard Grieg /1843—1907/ parle dans ses lettres de chez lui, ce n' est point au Norvège qu'il pense mais à son chez lui, à sa maison de campagne à Troldhaugen, construite au-dessus d' un lac et offrant une vue magnifique sur les environs. C' est là qu' il se sent heureux. La quarantaine dépassée, il jouit d' un grand renom international. Quand, en 1886, apparaît chez lui la violoniste italienne Teresina Tua, Grieg, ravi par ce personnage artistique écrit sa Sonate n°3 pour violon et piano en ut mineur.
Son importance pour la musique européenne doit avant tout au caractère profondément national, norvégien de ses œuvres. Grieg s'était rattaché de toute son âme à son pays dont la magnifique musique populaire s' était conservée jusqu à nos jours à travers des airs, des chants ou des ballades de danse, pour la plupart mélancoliques, toujours en mode mineur. Toutes les particularités norvégiennes: les danses paysannes au rythme vigoureux, les instruments populaires à cordes dont surtout le violon appelé de Hardanger; une harmonie audacieuse, une prédilection typique pour les dissonances, une ligne mélodique dépouillée — toutes ces particularités donc, mises en valeur par l' unique invention et par la force d' expression du compositeur, contribuent à la nouveauté et à l' intérêt que présente son œuvre.
Grieg est ainsi devenu, grâce à son œuvre, le phénomène le plus singulier de la musique scandinave et fondateur de la musique nationale norvégienne.
Chacune des trois sonates pour violon et piano présentées sur ce disque a de l' importance pour la biographie artistique du compositeur.
La *Sonate n° 1 en fa majeur, op.8* fut créée au Danemark en été 1865 et attira immédiatement l' attention de Franz Liszt. Et, comme on disait, «lorsque Liszt applaudit tout le monde applaudit». Concentrée, d' une forte tension intérieure, la sonate est souvent considérée comme la meilleure création de Grieg de ce genre. Son atmosphère idyllique correspond bien à la nature danoise et à son intimité poétique. Cependant l' élément norvégien y fait irruption par des rythmes accentués, par chromatisme et par divers motifs de mélodies populaires. La division de la sonate est celle en trois mouvements: le premier, remarquable par le caractère réfléchi de sa partie finale, le second, plein de grâce avec, dans la partie médiane, l' apparition du rythme springarien et du violon Hardanger, et le troisième distingue par son rythme particulier et par un développement accéléré. (L' ommission de quelques répétitions, qu' on pourrait remarquer sur cet enregistrement, à savoir celle de la partie B du 2 ème mouvement et la répétition du 3e mouvement, s' accorde parfaitement aux principes de l' interprétation de ce genre de musique. La *Sonate n° 2 en sol majeur, op.13* souleve une vive admiration de Liszt. Ecrite deux ans plus tard, en été 1867, à l' époque où Grieg s' était installé à Oslo, abondant en couleurs et en mélodies intéressantes, elle est typiquement norvégienne. Sa division est aussi celle en trois mouvements dont le premier et le troisième relèvent du springar norvégien, le troisième revêtant non la forme sonate, mais une forme à trois parties parallèles. Le second mouvement, l' Allegretto tranquillo, est comme un beau chant plein d' harmonie, de sentimentalité et de réflexion, coupé ça et là par un rythme de danse légèrement esquissé. C' est à la polarité des sentiments et des nuances au niveau de chaque mouvement aussi bien que de la sonate entière, que l' œuvre doit son atmosphère extraordinaire.
La *Sonate n° 3 en ut mineur, op.45* est désignée quelquefois comme héroïque et sa forme, à la différence des deux sonates précédentes, comme grande. Il ne s' agit plus de lyrisme intime mais des questions existantielles, des conflits et des luttes passionnantes, d' extrêmes contradictions difficiles à concilier. Le premier et le dernier mouvements sont composés en ut mineur, le deuxième en mi majeur. Le thème principal est d' une force et d' une originalité très rares. Fort remarquable est le 2e mouvement avec sa beauté mélodique insolite, abritant dans le partie médiane une danse populaire stylisée.
Laissons le dernier mot aux interprètes **Zdeněk Brož** /né en 1932, ancien élève de la classe de violon à l' Académie des arts musicaux à Prague et au Conservatoire de Moscou/ et **Jan Vrána** / né en 1940, faisant ses études de piano et de composition à l' Académie des arts musicaux à Prague/. Les trois sonates qu' ils ont enregistrées font preuve que même aujourd' hui le romantique Grieg sait séduire.

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SOBREDOSIS DE AMOR Y Salsa

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LADO A

1. SOBREDOSIS - Salsa 4 09
(Carlos Monterroza - A. Barros) Edimúsica
Canta Oscar Quesada

2. COMPARAME - Salsa 4 20
(Ricardo Acosta) Edimúsica
Canta Oscar Quesada

3. EN TRANCE - Salsa 3 56
(Alberto Barros) Edimúsica
Canta Oscar Quesada

5. TU CUERPO MIO - Salsa 3 57
(Carlos Monterroza T.) Edimúsica
Canta Oscar Quesada

5. MI AMANTE NIÑA, MI COMPAÑERA - Salsa 4 19
(Leonardo Favio)
Canta Oscar Quesada

LADO B

1. POR RETENERTE - Salsa 4 42
(Pedro Neira) Edimúsica
Canta Oscar Quesada

2. PENSANDOTE - Salsa 4 32
(Alberto Barros) Edimúsica
Canta Macondo

3. METISTE LA PATA - Salsa 4 36
(Alexis Murillo) Edimúsica
Canta Macondo

4. D E S N U D A - Salsa 4 37
(Isaac Villanueva M.) Edimúsica
Canta Macondo

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LOS TITANES, SALSA Y SABOR

La agrupación, al igual que su director ALBERTO BARROS, nació en la capital musical del trópico colombiano: Barranquilla, hermosa ciudad que se ha convertido en los últimos años en la vitrina de los éxitos para los más afamados intérpretes del país y de la cuenca caribeña. Desde "La Arenosa" se proyectan **Los Titanes** hacia cada uno de aquellos que disfrutamos el sabor de la música, ya no sólo en la Costa Norte Colombina, sino en todo el territorio nacional. Y ahora, para benéplacito nuestro, el impacto se siente en los países centroamericanos y del Caribe, así como en la Costa Este de los Estados Unidos.

Los Titanes han configurado un estilo particular de salsa-balada o lo que más enfáticamente se ha llamado en estos días "salsa erótica", un término que recoge aquellas emociones y sentimientos de alcoba que son cantados con maestría ...

Su líder es hijo del compositor colombiano José Barros, autor de La Piragua, una cumbia inmortal que le ha dado la vuelta al mundo. El director de **Los Titanes** nació en Barranquilla el 30 de noviembre de 1957. Comenzó su carrera musical estudiando en el Conservatorio de Bellas Artes de la misma ciudad y como trombonista en la orquesta de Adolfo Echeverría. Después pasó a integrar La Orquesta La Verdad del inigualable Joe Arroyo. Igualmente aportó su talento, como ejecutante y en ocasiones como arreglista, a The Latin Brothers, la banda del sobresaliente Julio Ernesto Estrada.

En la actualidad, Alberto Barros es uno de los más versátiles talentos musicales de Colombia. Arreglista y compositor, trabaja incansablemente en la búsqueda de una identidad armónica definitiva que lo ubique en el pedestal del triunfo, reservado sólo para aquellos que crean la música.

La voz romántica de **Los Titanes** pertenece a OSCAR QUESADA, nacido el 5 de septiembre de 1958 en Barrancabermeja, la capital petrolera de Colombia. Con un timbre sonoro y único, ha impactado a los fieles seguidores de la salsa. Su carrera artística ha sido vertiginosa, puesto que sólo se inició en 1984 ... Sus albores musicales arrancan con un coro escolar de su ciudad de origen. Posteriormente, cuando se dio a conocer, **Discos Fuentes** le dio la oportunidad, aprovechando para convertirlo en el líder vocal de la orquesta.

El morocho sonoro de **Los Titanes,** BRIGIDO CHAVERRA, conocido en el mundo musical como "**Macondo**", vio la luz en el puerto colombiano de Turbo, el 24 de septiembre de 1954. Comenzó cantando música folclórica y negroide de una de las regiones más lluviosas del mundo: el departamento del Chocó. **Macondo** se manifiesta a través de los tríos de su barriada; la brisa y el rumor del mar motivan su sentimiento, y de las húmedas playas de Turbo se desplaza a las seductoras sabanas de Sucre, a cantar con la orquesta de Alfonso Piña, que es quien prácticamente descubre su talento artístico. Posteriormente viaja a Medellín y allí trabaja, por espacio de un año, con The Latin Brothers. En la actualidad es el sonero de **Los Titanes.**

SOBREDOSIS DE AMOR Y SALSA es un trabajo para colmar las expectativas de los más exigentes oídos, que esperan de **Los Titanes** su consagración definitiva en el firmamento musical de todo el continente americano. Disfrutémoslo!

CARLOS MONTERROZA THERAN

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Dirección, arreglos, trombones y percusión: ALBERTO BARROS
Piano: NICOLAS CRISTANCHO (Macaby)
Coros: OSTUAR SERNA - MARIO ARANGO - ALVARO PAVA
Grabación: LUIS RINCON
Mezcla: PEDRO MURIEL - LUIS RINCON
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Autor - José (Kokie) Colón
Arr. - Efrain Rolon y Joaquin Díaz

CALI
Autor - José (Kokie) Colón
Arr. - Roberto Navarro

EN LAS ESQUINAS
Autor - Luis Maisonet
Arr. - José Febles

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Arr. - Sergio George

NO TE VAYAS
Autor - José (Kokie) Colón
Arr. - Sergio George y Efrain Rolón

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"I Can Make It"

The Mansfield Singers of Washington, D. C.



"I Can Make It"

The Mansfield Singers of Washington, D. C.



Side One

I CAN MAKE IT	George Roger Plater, Soloist	(4:36)
WITNESSES IN HEAVEN		(1:48)
Morris Pope, Thompson Thomas, and Roosevelt Stokes, Trio		
WORKING ON THE BUILDING		(4:23)
George Roger Plater, Soloist		
THE BROKEN VESSEL		(6:50)
Morris Pope, Ernest Sims, and Roosevelt Stokes, Trio		

Side Two

I SURRENDER ALL	Morris Pope, Soloist	(5:20)
SO GOOD	Ernest Sims, Soloist	(2:42)
I DON'T NEED NOBODY ELSE		(2:21)
Morris Pope, Soloist		
FROM OUT OF NOWHERE		(3:02)
Thompson Thomas, Soloist		
LOOK AND LIVE	George Roger Plater, Soloist	(3:43)

Henry L. Mansfield - Organizer, Director, and Pianist
Mrs. Florence L. Taylor - Assistant Pianist
George R. Plater - Bass
Morris Pope - First tenor
Thompson C. Thomas - First tenor
Raymond Fitch - First tenor
Ernest Sims - Second tenor
Elmer Grant - Baritone
Roosevelt Stokes - Baritone

Professor Henry L. Mansfield and The Mansfield Singers wish to thank each and everyone for making the production of this memorable album possible

The Lord has done great things where we are concerned and we are glad. Praise the Lord in songs, with cymbals, horns, and stringed instruments. With the **Grace of God** and the sanctification of the **Holy Spirit** we have made it.

The Mansfield Singers were organized in 1946 by Mr H. L. Mansfield and Mrs. Sudie Whitley. Mr. Mansfield continued in the field of music and became a professor of music. We would like to thank Professor Theodore King (organist) and Brother Kenneth Spears (bongos) for their musical contributions to this album. Also, many thanks to Mrs. C. McDaniels and the various supporting churches and organizations. We are still at work on our building and trying to make Heaven our home

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E 4093

OPERETTA—The heroines are glamorous, vivacious and enticing. The heroes are virile, bold and chivalrous. The villains, however crafty, are doomed. And the plots, like an alluring labyrinth, are irresistible. This is the world of operetta. It is a world of abundant charm, stylized wit and memorable music. It is spiced with glowing marches, inspiring choral music, captivating waltzes and lovely solo airs and ballads. It is one of the most melodic of all musical forms. For more than 50 years, operettas have been prime popular fare for adoring hordes on several continents; the basic repertoire, aged like fine wine, lives on. It survives because it is pure entertainment, a romantic blend of song and dance designed to provide an evening of escape for its audience. An easily assimilated brand of musical theater, operetta provides the link between the profoundly moving, and often demanding, sphere of grand opera and the sophisticated, contemporary approach of musical comedy. A uniquely sentimental brand of artistry, operetta lingers warmly; its words and music continue to attract listeners in all corners of the world. In an often blasé space-age, many music lovers find comfort in the inherent grace and beauty of operetta. It is a cherished part of our musical heritage, a gift to relish today.

WHITE HORSE INN · MASK IN BLUE

RALPH BENATZKY & ROBERT STOLZ — ***FRED RAYMOND***

side one

WHITE HORSE INN

Highlights Sung in German
Herta Talmar, soprano;
Willy Hoffman, tenor;
Franz Fehringer, baritone;
Antonia Fahberg, soprano;
Peter Alexander, baritone; and
Bernard Wilfert.

side two

MASK IN BLUE

Highlights Sung in German
Antonia Fahberg, soprano;
Peter Alexander, baritone; and
Gretl Schörg,
Herbert Ernst Groh,
Ralf Paulsen.

ORCHESTRA AND CHORUS
CONDUCTED
BY FRANZ MARSZALEK

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Deutsche Grammophon POLYDOR®
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Waltz Dream
& The Cousin From Somewhere
E/SE 4092

The Merry Widow
& The Count of Luxemburg...
E/SE 4098

The Land of Smiles
& Paganini ..... E/SE 4100

THE COMPOSERS...

The collaborators who produced "*White Horse Inn*" have notable reputations as composers. Ralph Benatzky was born in Moravske Budejovice, Austria on June 5, 1894 (in those days, it was part of Moravia). As a young composer, he dashed around Europe writing material for the musical stage in several countries. In 1938, he made the voyage across the Atlantic to live in the United States. During his life in America, he was extremely active in Hollywood, scoring many films, and in writing for the musical stage. During his lifetime, he worked on more than 90 works for production on the stage. His efforts produced such gems as "Meet My Sister," "The Apaches," "Casanova" and "White Horse Inn"—and won him a host of honors, including the Chevalier of the French Legion of Honor and the Austrian Cross for Arts and Sciences.

Robert Stolz was born in Austria, too, in Graz on August 25, 1882. His father, eager to have his son pursue a career in music, instructed the boy himself. Later, Stolz studied with Humperdinck in Berlin and Robert Fuchs in Vienna. For a dozen years, he conducted the internationally known orchestra at the Theater an der Wien in Vienna and doubled as guest-conductor with many major European symphony orchestras. Like Benatzky, he came to America in 1938 and worked in Hollywood on film assignments until 1950, when he returned to Austria. Currently, he is still active in music. Among his best known works are "Two Hearts in Three-Quarter Time" and "Madi."

Fred Raymond, during his relatively short career in music, achieved great heights of popularity as a composer of theater music. He was born Friedrich Vesely on April 20, 1900, in Vienna. Early in his career he became known as a composer of popular music with a distinct folk music flavor. Among his most popular songs was the lilting '*Ich hab' mein Herz* in Heidelberg verloren, written in 1927. He composed many operettas, and moved the form closer to the revue than to the classical form of operetta. Among his most popular works were "Mask In Blue," "Season in Salzburg," and "Ball der Nationen." Because some of his work was like a revue in form, it achieved great success in Germany during the 1930's, and was featured at the Metropol Theater in Berlin before World War II. He died January 10, 1954, at Uberlingen on Lake Constance in Southern Germany.

THE COMPOSITIONS...

"*White Horse Inn*," by Ralph Benatzky and Robert Stolz, was world premiered at Grosses Schauspielhaus, Berlin on November 8, 1930; its American debut took place at the Center Theater, New York City, on October 1, 1936. The plot deals with the love life of Josepha, the attractive, lively proprietress of the White Horse Inn in the resort of St. Wolfgang on the Wolfgangsee in Austria. The time: the era before World War I. Josepha is the apple of Leopold's eye; Leopold is the Inn's headwaiter. But Josepha looks beyond Leopold to Valentine Sutton, an English gentleman who spends his holiday at the Inn. Leopold decides to upset the Josepha-Sutton entente; he gives the Britisher's favorite room to a Mr. Ginkle from Bootle and his daughter, Ottoline. When Sutton arrives, the confusion over rooms results in Leopold losing face and job. Sutton, however, seems more inclined toward Ottoline than Josepha. And Ginkle is involved in a case in which barrister Sutton has an interest. Intrigues and confusion mount. Then, in the nick of time, old Emperor Franz Josef arrives at the Inn to straighten out everything. Among his bits of advice to all concerned is his word to Josepha that she seek a mate from her own station. Leopold, as a result, is given back his job. At final curtain, we are lead to believe that he will win Josepha as well.

Fred Raymond's "*Mask in Blue*" opens on the square in front of the Grand Hotel in San Remo. The primary plot concerns Armando Cellini, a young artist who has won first prize in the spring exhibition for his painting, Mask in Blue. Armando met the model for his painting a year before; she sat for him, then promised to return in a year. She returns —she is Evelyne Valera, a lovely and wealthy Argentinian—but does not reveal her presence to Armando. She wants to discover if he is the true love in her life. An unannounced intruder arrives—Pedro Dal Vegas, a lecherous, unprincipled neighbor of Evelyne's in Argentina. Evelyne confesses her love for Armando, but Dal Vegas intervenes. At a celebration, Dal Vegas gives Armando a ring Armando had given Evelyne during their initial encounter a year before. Armando, not realizing that Dal Vegas has stolen the ring, believes Evelyne has cast him aside. He rebuffs her; she is deeply hurt. Returning to Argentina, Evelyne's sadness is broken only by the pleas of her majordomo, Gonzala, who insists that Armando loves her and that there must be an explanation for his actions. Armando and his friends visit Argentina, but the telegram announcing their arrival to Evelyne is intercepted by Dal Vegas. Gonzala, however, is aware of Dal Vegas' trickery. The forces of right triumph. Armando discovers the truth of Dal Vegas deception, thrashes him soundly and races into Evelyne's arms.

PINO ESPOSITO

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33 giri stereo

VOL. 1°

O' scugnizzo

PINO ESPOSITO

O' SCIUPACORE

Esecuzione ed arrang. M.° MIMMO DE SANTIS

E ti perdono 4'14"
(V. Alberti - G.ppe Santonocito)

Lucianella 2'33"
(L. Danese - G.ppe Santonocito)

Luntano á te 4'23"
(L. Danese - D.co Santonocito)

Sciupacore 3'19"
(L. Danese - G.ppe Santonocito)

Songo schiavo d'ammore 4'00
(V. Alberti - G.ppe Santonocito)

Pe chist'ammore tojo 4'06"
(V. Alberti - G.ppe Santonocito)



PINO ESPOSITO e il M.° MIMMO DE SANTIS
Registrazione e mixage effettuata negli studi G.S.

O Pate mio 4'03"
(V. Alberti - G.ppe Santonocito)

O' Guappariello 3'45"
(S.re Famà - P. Santonocito)

O' prucesso e Maria Rosa 3'37"
(S.re Famà - G.ppe Santonocito)

Dispettusella mia 2'55"
(V. Alberti - C.lo Privitera - G.ppe Santonocito)

Marenà 4'09"
(L. Danese - G.ppe Santonocito)

Te vurria scurdà 4'07"
(V. Alberti - G.ppe Santonocito)

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33 giri
stereo

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Country Music On Radio

Original Broadcasts From 1939 and 1954



Radio Gems No. 2

In the winter of 1939, the National Life Insurance Company who operated radio station WSM in Nashville, Tennessee, achieved a significant success in getting new sponsors for their live broadcasts of the Grand Ole Opry. Through the William Esty advertising agency in New York, WSM sold a half-hour segment of the Opry to the R.J.Reynolds Company, manufacturers of Prince Albert Smoking Tobacco.

That sale turned out to be the most important in the Opry's history. As a result of it, George D. Hay writes, Dick Marvin, the radio director of the Esty agancy, "got an idea in the back of his head to put the Opry on the NBC network."

"His idea was considerably off the beaten track used by advertising agencies in the metropolitan areas of our country, and he came in for much ribbing by members of his profession."

It took Marvin a year to get his offbeat idea off the ground but he ultimately succeeded. In October 1939, the same month Bill Monroe joined the show, Prince Albert began to sponsor a thirty-minute network broadcast of the Opry over a limited number of stations that had agreed to carry it. These stations were scattered all the way from the southeastern zone to the West Coast.

The first night of the broadcasts, a large group of NBC executives came to Nashville to watch. "Heretofore, we had not made any attempt to produce the show, in the accepted sense of the word," Judge Hay notes. "We had to be snatched off the air at the end of our thirty minutes, but with that exception, the half hour went over pretty well. Before the next week rolled around, we had timed our opening and closing and had no further difficulty."

When the Grand Ole Opry went on the network, it did so from better surroundings than those in which it had been located for the past few years. In July 1939 it moved from the Dixie Tabernacle to War Memorial Auditorium, a fashionable hall in the center of town and just across the street from the National Life home office building.

The insurance company's willingness to let the Opry return to a spot so close to the one from which it had been forcibly evicted just a few years earlier may have been a concession to the show's increasing national importance.

The Grand Ole Opry show you hear on Side 1 of this album is indeed a rare one since only a few shows did survive on tape or record. This show was taken right off the airwaves of radio station WSM sometime in the winter of 1939. The sound quality is fair compared to today's standard, however, as a historical document of a pre-war Grand Ole Opry show it is good enough to make it available to the serious collector of Country radio shows.

The show was sponsored by Prince Albert Smoking Tobacco and features Roy Acuff and his Smokey Mountain Boys, Uncle Dave Macon, WSM announcer Ford Rush and announcer David Stone, younger brother of the legendary Harry Stone. David Stone joined radio station WSM in the year of 1928 and remained with WSM until 1940.

The Grand Ole OPry entered the 1950s continuing to enlarge its alreaday vast showcase of stars. In mid-1949 it had added Hank Williams and now it quickly brought other attractive newcomers in to join him. Most of these were younger than the stars of the forties: some, like WEbb Pierce and Marty Robbins, were born in the same year the Grand Ole Opry was; others, such as Carl Smith, Ray Price, and Faron Young were even younger.

The Grand Ole Opry show you hear on Side 2 of this album was broadcast on August 14, 1954. There was no sponsors for this show. The MC work was done by young Webb Pierce who came from Louisiana and was on his way up in 1954. Guest stars in this shows included the Queen of Country Music Kitty Wells who was touring with Johnnie and Jack and the Tennessee Mountain Boys at that time. Webb Pierce was supported by the then unknown Wilburn Brothers. In 1954 they had done a few records under the name of Webb Pierce and the Wilburn Brothers. Also on the show was Tommy Jackson fiddling a hoedown tune.

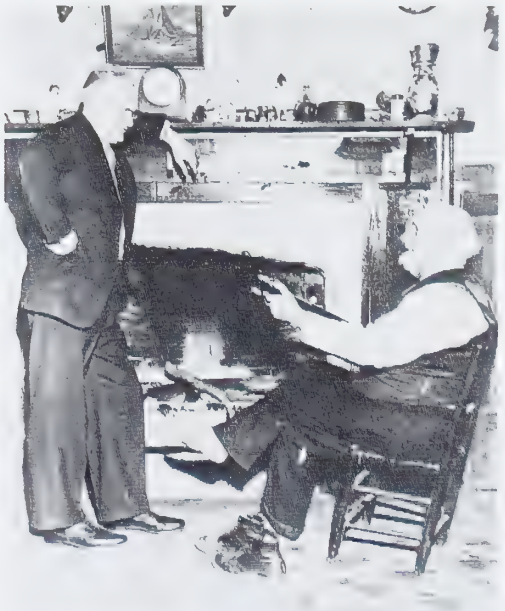
Program A

GRAND OLE OPRY SHOW Recorded 1939

Sponsor: Prince Albert Smoking Tobacco

MC: George D. Hay

1. LITTLE LIZA JANE - Roy Acuff
2. LONESOME ROAD BLUES - Uncle Dave Macon
3. SALLY GOODIN' - Roy Acuff
4. SWING THE LADIES - Ford Rush
5. BEAUTIFUL BROWN EYES - Roy Acuff
6. IT ALWAYS TICKLES ME - Uncle Dave Macon
7. GRAY BONNET - Roy Acuff
8. PRINCE ALBERT COMMERCIAL - David Stone
9. LITTLE LIZA JANE - Roy Acuff



Program B

GRAND OLE OPRY SHOW Recorded 1954

MC: Webb Pierce

1. I'M WALKING THE DOG - Webb Pierce
2. I GAVE MY WEDDING DRESS AWAY - Kitty Wells
3. HOEDOWN (No Title) - Tommy Jackson
4. LEANING ON THE EVERLASTING ARMS - Webb Pierce & Wilburn Brothers
5. RELEASE ME - Kitty Wells
6. SPARKLING BROWN EYES - Webb Pierce & Wilburn Brothers


Tu y Yo
Los Alfa 8
La Orquesta



A

TU Y YO
(Hugo Ortega)
Canta: Carlos Cardona Arr.: Luis Galindo

MENTIRAS
(Fernando Garavito)
Canta: Carlos Cardona Arr.: Danilo Rosales

SIENTEME
(Isaac Villanueva)
Canta: Alfonso Salazar Arr.: Alberto Barros

MURIENDO DE AMOR
(Fernando Garavito)
Canta: Luis Mendoza Arr.: Luis Galindo

B

FIN DE SEMANA
(Hugo Ortega)
Canta: Alfonso Salazar Arr.: Luis Galindo

AL ROJO VIVO
(Hugo Ortega)
Canta: Carlos Cardona Arr.: Luis Galindo

TU DUEÑO
(Hugo Ortega)
Canta: Carlos Cardona Arr.: Danilo Rosales

NO TE ENAMORES
(Fernando Garavito)
Canta: Luis Mendoza Arr.: Luis Galindo

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ARREGLISTAS

Luis Galindo	A-1,4	B-1,2,4
Danilo Rosales	A-2	B-3
Alberto Barros	A-3	

ARTISTAS INVITADOS Danilo Rosales

Victor Mosquera	Germán Villareal
Adolfo Barros	Mauricio Garcia
Hugo Castellanos	Nestor Agudelo

ORQUESTA

Dictor Gral– PERCUSION	RICARDO BUSTOS
Director Musical - Bass	: LUIS GALINDO
Piano y Teclados	: CARLOS PEÑA
Voz -Coros	: CARLOS CARDONA
Voz - Coros	: LUIS MENDOZA
Voz - Coros	: ALFONSO SALAZAR
Trompetas	: LUIS DIAZ
Trompetas	: FELIX LOPEZ
Bugle - Trombón	: LEONARDO RAMIREZ
Saxo Baritono	: JOSE LUIS BARON
Saxo Tenor	: FERNANDO VARON
Bongó	: HERNANDO GIRALDO
Conga	: HUGO ORTEGA

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A nuestros amigos:
Luis E. - Giovany y Gregorio ... gracias.


Acero & Seda
AyS
Orquesta
al fresco!

Acero & Seda Orquesta



al·fresco!

LADO A

1. DONDE ESTA NUESTRO AMOR (D.R.)
Arreglo / Julio Alvarado
Canta / JORGE "NEGO" ORTIZ

2. TENGO HAMBRE DE TI (J. L. Calderón)
Arreglo / Julio Alvarado
Canta / TONY PEREZ

3. ME HAS CONDENADO (R. Amado)
Arreglo / Tommy Villariny
Canta / ERIC LINARES

4. SI LA VES (Kimi Solis)
Arreglo / José Febles
Canta / JORGE "NEGO" ORTIZ

LADO B

5. SI SOY TU AMANTE QUE
Arreglo / Tommy Villariny
Canta / JORGE "NEGO" ORTIZ

6. CAMINEMOS POR LA CIUDAD (Orlando Ortiz)
Arreglo / Humberto Ramírez
Canta / TONY PEREZ

7. EL PASADO (D.R.)
Arreglo / José Febles
Canta / ERIC LINARES

8. HOY TE VI PASAR (Héctor Zabaleta)
Arreglo / José Febles
Canta / TONY PEREZ

Conga & Director / **JESUS "BIBI" HERNANDEZ**
Bajo & Co-Director / **ABIUD TROCHE**
Piano & Solo En "El Pasado" / **LUIS QUEVEDO**
Timbales / **SANTIAGO "CHAGO" MARTINEZ**
Bongó / **RAYMOND FIGUEROA**
Sintetizador / **OSCAR HERNANDEZ**
Trompeta / **JULIO ALVARADO**
Trompeta / **ANGEL VELEZ**
Trompeta / **ANGIE MACHADO**
Trombón / **JESUS "RAFI" TORRES**
Trombón / **ANTONIO "TOÑITO" VAZQUEZ**
Sax Barítono / **SAMMY VELEZ**
Coro & Percusión **NESTOR SANCHEZ**
Coro / **TONY PEREZ**
Coro & Dirección Vocal / **TITO ALLEN**
Técnico Orquesta / **RAFAEL LANAUSSE**
Técnico Orquesta / **MITCH LOZADA**

Productor Ejecutivo:
JESUS "BIBI" HERNANDEZ
Productor:
JOSE "LENNY" PRIETO
Dirección & Producción Musical:
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GRACIAS A:
JOSE "LENNY" PRIETO
JOSE LUIS "CHEPO" SANCHEZ
ISIDRO INFANTE

GRACIAS ESPECIALES:
A Mi Esposa, BLANCA
A Mi Familia, Por Creer En Mi
Y Recuerdos A Mi Padre, JESUS, Sr.

Jesus Hernandez

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Stereo

SQN 7816/2
2 record set

Robert Rheims: Christmas Organ & Chimes



Sine Qua Non

Stereo

SQN 7816/2



Robert Rheims: Christmas Organ & Chimes

Record 1

Side 1

O Holy Night
Hark! The Herald Angels Sing
Medley
God Rest Ye Merry, Gentlemen
From Every Spire On Christmas Eve
Medley
The First Noel
Joy To The World
Medley
Deck The Halls
The Christmas Chimes Are Pealing
Medley
Away In A Manger
I Saw Three Ships

Side 2

Silent Night
O Little Town Of Bethlehem
Medley
Good King Wenceslas
Angels We Have Heard On High
Medley
It Came Upon A Midnight Clear
O Christmas Tree
Medley
We Three Kings Of Orient Are
I Heard The Bells On Christmas Day
O Come All Ye Faithful

Record 2

Side 1

We Wish You A Merry Christmas
Winter Wonderland
The Christmas Song
(Chestnuts Roasting On An Open Fire)
White Christmas
Medley
I Heard The Bells On Christmas Day
Silver Bells
Medley
Carol of The Drum
Jingle Bells

Side 2

Medley
The Night Before Christmas Song
Up On The House Top
Too Fat For The Chimney
Medley
I'll Be Home For Christmas
(There's No Place Like) Home For The Holidays
Medley
Santa Claus Is Coming To Town
Jolly Old St. Nicholas
When Santa Claus Gets Your Letter
Medley
Rudolph The Red-Nosed Reindeer
Frosty The Snowman

We Wish You A Merry Christmas

From **Sine Qua Non — the difference is in the listening.** This album is also available on tape, catalog no. **C7816/d.**
Cover design: Cheryl Kirk
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RAY CONNIFF

Campeones



WHAT'S LOVE GOT TO
DO WITH IT?

I JUST CALLED
TO SAY I LOVE YOU

WAKE ME UP
BEFORE YOU GO GO

HELLO

YO Y ELLA

MOONLIGHT LADY

Y OTROS EXITOS

RAY CONNIFF

Campeones



SIDE ONE:

CAMPEONES

WHAT'S LOVE GOT TO DO WITH IT?

LEAVE A TENDER MOMENT ALONE

HELLO

NINETY-NINE RED BALLOONS

WAKE ME UP BEFORE YOU GO GO

SIDE TWO:

I JUST CALLED TO SAY I LOVE YOU

YO Y ELLA

MOONLIGHT LADY

BESOIN DE RIEN, ENVIE DE TOI

EL PADRE NUESTRO

Productor: Ray Conniff
Arreglista y Director: Ray Conniff
Ingeniero: Dick Bogert
Portada producida por: Rod Dyer
Foto de portada: Steve Sakai
Solos, piano eléctrico: Pete Jolly
Solos, trombón: Ray Conniff
Solos, sintetizador: Larry Muhoberac

Agradecimiento especial al Sr. Gene Merlino por su coordinación coral.

Tema Campeones escrito por Ray Conniff.

Agradecimientos muy especiales a D'aldo Romano, Mario Ruiz, Jose Behar y Phil Alexander de Discos CBS y CBS Records International.

Gracias a Tamara, Nina, Aimée, Sandrine y Ramona por dar el "sonido joven" al coro en el tema "What's Love Got To Do With It.

Grabado en los estudios de A&M Records, Hollywood, California.

CBS
DIL-10380

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¿Saben ustedes lo que es un Yamaha TX 816, no? Yo tampoco lo sabía hasta cuando me dieron una demonstración en el Yamaha Experimental Sound Studios en Glendale, California. Trataré de explicarles la función de un TX 816.

Usé dos excelentes teclados en este álbum, Larry Muhoberac y Pete Jolly. Diremos que hize que Larry tocara una parte del teclado en un sintetizador. Al programar su sintetizador a través del TX 816, en realidad este a su vez produce un sonido como si hubieran ocho teclados diferentes con ocho sonidos diferentes. Al usar dos de estos TX 816 en este álbum, hice como si se estuvieran usando 16 teclados diferentes fundiéndose dentro de mi sonido acostumbrado de cantantes e instrumentos.

Pueden escuchar este sonido en "What's Love Got To With It," donde utilicé el TX 816 en algo así como un sonido de cuerdas dentro de la melodía. También los usé doblando con mis metales, saxófones y cantantes de costumbre. Me divertí muchísimo al grabar este tema porque conseguí que mi hija, Tamara, de 13 años y sus amigas Nina, Sandrine, Ramona y Aimée cantaran al compás de mis cantantes regulares para darle un sonido juvenil.

Quiero agradecer a cada uno de ustedes por apoyar mi música a través de todos estos años y espero que este álbum les haga su vida un poco mas placentera. Es mi deseo también el poder verlos algún día en uno de mis conciertos.

Escuchen felices
y vayan con Dios,

Ray Conniff

otros favoritos de Ray Conniff







LP-20-TV-040

ORFEON

15 Melodias de la: Epoca de Oro de

Los Panchos

RAYITO DE LUNA

SIN TI

NO TRATES DE MENTIR

PERDIDA

NO ME QUIERAS TANTO

SIN UN AMOR

CONTIGO

PARECE QUE VA A LLOVER



UN SIGLO DE AUSENCIA

CAMINEMOS

NO, NO Y NO

YA ES MUY TARDE

UNA COPA MAS

ME VOY PA'L PUEBLO

NUESTRO AMOR

El Programa incluido en el presente volumen, reúne Melodias Inolvidables de esa Epoca Gloriosa con la Inimitable Primera Voz de

Hernando Avilés

LP-20-TV-040

ORFEON

15 Melodías de la: Epoca de Oro de

Los Panchos

Lado A

1.- RAYITO DE LUNA
(Chucho Navarro)
BOLERO MUSIMEX

2.- UN SIGLO DE AUSENCIA
(Alfredo Gil)
PHAM

3.- NO, NO Y NO
(Oswaldo Farrés)
ABERBACH

4.- CAMINEMOS
(A. Gil/Heriberto Martínez)
PHAM

5.- SIN TI
(Pepe Guízar)
PHAM

6.- PERDIDA
(Chucho Navarro)
BOLERO MUSIMEX

7.- NO TRATES DE MENTIR
(Alfredo Gil)
CAMPEI

8.- YA ES MUY TARDE
(Alfredo Gil)
BOLERO MUSIMEX

Lado B

1.- NO ME QUIERAS TANTO
(Rafael Hernández)
EMMI

2.- SIN UN AMOR
(A. Gil/Navarro)
PHAM

3.- ME VOY PA'L PUEBLO
(Mercedes Valdés)
EMMI

4.- UNA COPA MAS
(Chucho Navarro)
BOLERO MUSIMEX

5.- CONTIGO
(Claudio Estrada)
EMMI

6.- NUESTRO AMOR
(Rafael Ramírez)
BRAMBILA

7.- PARECE QUE VA A LLOVER
(Antonio Mata)
EMMI

El Programa incluido en el presente volumen, reúne Melodías Inolvidables de esa Epoca Gloriosa con la Inmutable Primera Voz de Hernando Avilés

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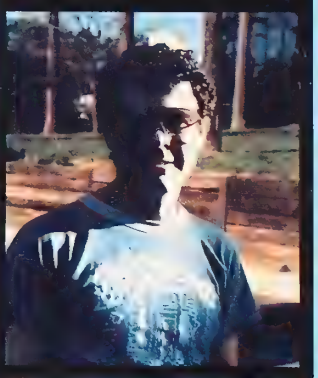





NEIL DIXON'S

LIFE'S A BEACH





SIDE A

Life's A Beach
Small Talk
Get It Right
Slut Puppy Blues

SIDE B

When The Angels Come
Friendship
Rock Of Ages (Revised)
Sea Turtle

All songs written by Neil Dixon except LIFE'S A BEACH and SLUT PUPPY BLUES, written by Neil Dixon, Bobby Carmichael and Chaunkee Venable.

Executive Producer — Mike Jones; Producer — Chaunkee Venable.

Engineers: Doug Johnson, Russ Fowler and Chaunkee Venable.
Assistant Engineers: Greg Perry, Bryan Huygens and Rick Smith.

Neil Dixon - Vocals; Cheryl Wilson-Background Vocals; Steve Nathan-Keyboards; Owen Hale-Drums; David Hood-Bass; Mickey Buckins-Percussion; Bill Hinds, John Willis, Chaunkee Venable-Guitars; Randy Sorrells-Pedal Steel Guitar; Phillip Raines-Saxaphone; Ty Hanson-Harmonica.

Photos by Starr Rives and Chaunkee Venable
Jacket design by Terry Humphrey and Chaunkee Venable.

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CASTLEBERRY, INC. - ASCAP

Special Thanks To:
"Friends and family for their faith and suport over the years — also sincere appreciation to S.P.I. Record Co. and 'Light Main' for making recording fun."

Neil Dixon

Record #SPILP1

Jacket Made in Canada





#13

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Records

STEREO

PAT ROPER

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WITH

TOMMY DOYLE AND JOHNNIE BUTLER JR.

From The Shannon To The Clyde



REGO

STEREO

R 27000

PAT ROPER

From The Shannon To The Clyde

WITH TOMMY DOYLE



AND JOHNNIE BUTLER JR.

Tommy Doyle



When one thinks of the accordion, it usually brings to mind a minor-keyed Parisian melody or a lively hand clapping polka. When the man Tommy Doyle plays the accordion, it always means fine Irish music. The music and the man are inseperable. Whether his fingers are dancing over the keyboard to produce a brisk jig or reel, or augmenting the talented voice of Pat Roper, the Tommy Doyle style is always relaxing and harmonious. His technique and fine feeling for the instrument is evidenced on many recordings and now once again his musical ability is displayed for all to enjoy.

SIDE A

From The Shannon To The Clyde
(Glen Eagle Music)
Noreen Bawn
(B.M.I.)
One Day At A Time
(Wilkins-Kristofferson)
Selection Of Jigs - ***including Nolan's***
(Glen Eagle Music)
Two Loves
(B.M.I.)
Glasgow Medley:
I Belong To Glasgow
One Hundred Pipers
Loch Lomond

Guitar: TOMMY LUCAS
Bass: RON MARKOWITZ
Drums: JOHNNIE BUTLER, JR.
Piano: PETE PONTI
Accordion: TOMMY DOYLE
Background Vocals: PAT ROPER
JOAN DOYLE

℗© 1981 Rego Irish Records & Tapes, Inc.

Also available on 8-Track & Cassette

Over the past twenty years there has developed an ever-increasing interest in and devotion to Ireland's music, song and dance, not only in Ireland but in the United States, and every indication points to even greater fervour for the future.

Within the segments of our music there has grown a tremendous interest in ballad singing and recent record attendances at cabaret, concert and Irish pubs more than proves the point and all of this in spite of little or no immigration and other negatives—a sign, therefore, that Irish and Irish/Americans more than ever continue to support their musical heritage.

Among the many performers there is one young man who brings enjoyment and listening pleasure to audiences everywhere and that is PAT ROPER. Born in Glasgow, Pat's father came from Donegal and his mother from Glasgow. I first heard Pat perform as a solo some years ago in the Catskill Mountains. His performance then as indeed now was laced with a feeling and emotion that only on of Celtic heritage sincerity and talent could attain.

Some four years ago Pat organized his own band and during these years has established himself as one of the leading exponents in his field. The reception of his first album, MY IRELAND, attests to this.

Originally a school teacher for exceptional children, Pat began his musical career by taking piano lessons when he was five years old and later in his young life taught himself to play the guitar.

In addition to his many musical talents, Pat also composed two of the songs on this album, "From The Shannon To The Clyde" and "A Time, A Place, A Dream".

I hope you will enjoy as much as I have these Celtic renderings of Pat Roper. This album deserves a place in your collection and I know it will add to his already achieved successes.

Joe Kennedy



Joe Kennedy
Grand Marshal
1981 Saint Patricks Day Parade

Johnnie Butler, Jr.



Johnnie Butler, Jr., from Dublin, made his musical debut as a drummer in his father's famous "Johnnie Butler Orchestra". But playing in a big band atmosphere was only the begining of John's musical career.

Today, in addition to being one of the finest and best known drummers in the Irish field, he may also be credited with being a very talented jazz musician. He has also become an active studio musician.

SIDE B

The Ring Your Mother Wore
A Time, A Place, A Dream
(Glen Eagle Music)
Take Me Home To Mayo
Selection Of Reels
including The Boys Of The Lough
The Blacksmith
(ASCAP)
Scotland The Brave Medley:
I Love A Lassie
Roamin In The Gloamin
Canny Shuve Yer Granny Aff The Bus
A Wee Deoch 'N' Doras
Scotland The Brave

Arranger: TOMMY DOYLE
Engineer: BEN RIZZI
Recorded at: Mastersound Studio, New York
Liner Notes: JOE KENNEDY
Cover photo courtesy Irish Tourist Board

For our complete catalog write:
Rego Irish Records & Tapes
64 New Hyde Park Road
Garden City, New York 11530

Art & design: Justin Torry Anastasia


Rosemary
Pink Carnation

ROSEMARY

PINK CARNATION

A MICHAEL CAPITAINE PRODUCTION

SIDE ONE

1. **RUNAWAY** 2:29
   (Shannon/Crook)
   Mole Hole Music-Rightsong Music
   Bug Music-BMI
2. **IT'S LATE** 1:46
   (Dorsey Burnette)
   Matrogun Music Inc. BMI
3. **LA BAMBA** 2:20
   (Adapt'n. R. Valens)
   Werner Tamerlane BMI
4. **MY PRAYER** 2:45
   (J. Kennedy/J. Boulanger)
   Skidmore Music ASCAP
5. **RAVE ON** 1:46
   (S. West/B. Tilghman/N. Petty)
   Wren Music BMI

SIDE TWO

6. **SEA CRUISE** 3:01
   (Huey P. Smith)
   Cotillion Music BMI
7. **THE TREASURE OF LOVE**
   (Lou Stallman and Joe Shapiro) 1:48
   Uni Chapell BMI
8. **EARLY IN THE MORNING**
   (B. Darin/W. Harris) 2:04
   Alley Music-Trio Music ASCAP
9. **A BOY WITHOUT A GIRL** 2:01
   (S. Jacobson/R. Sexton)
   World Song Publishing Incorporated
   ASCAP
10. **SPLISH SPLASH** 2:20
    (Darin/Murray)
    Alley Music-Trio Music BMI

Lookin' cool, talkin' tough, black leather jackets, hangin' out on street corners — ROCK AND ROLL WAS EVERYWHERE and so was my transistor radio!

That's how it was growing up in the fifties/early sixties. Those were the days of American Bandstand, school dances, the juke box, rock and roll shows at the Brooklyn Paramount, cruisin' in those "classic" cars, drive in movies, poodle skirts, goin' steady, sneakin' in late and playing records.

I spent most of my allowance buying records and magazines of my favorite recording artists. This record collection was my greatest worldly possession. Each song, even today, has a special meaning and brings back memories of many people, places and good times. Trying to harmonize with my girlfriends was a fun thing to do. We would sing in the subway station just to hear that echo hoping someone out there would hear us and sign us up to cut a record.

This album is a continuation of my love for the artists and writers of the fifties and early sixties. Their songs have given me many fond memories and so I dedicate this album to them.

To the guys of Rock and Roll.

Hope you enjoy this album as much as I enjoyed recording it.

Rosemary

MUSICIANS:

DRUMS/PERCUSSION:
Jeff Consi, John Genovese, Shep Grazioli

BASS KEYBOARDS/BASS GUITAR:
Bob Powell, Richard Lamb

KEYBOARDS/PIANO:
Richard Lamb, Richard Clark

LEAD GUITAR:
Mike Virzera

RHYTHM GUITAR:
Mike Virzera, Bob Powell

SAXOPHONE:
Pat Maranzino

BACKGROUND VOCALS:
Maura DeMarco, Linda Hubbard, Bob Powell, Susan Balaes, Nancy Loesch

ACKNOWLEDGEMENTS:
Recorded at ECI Recording Studios, Massapequa, NY
Produced by Michael Capitaine
Engineered by Mike Virzera and Richard Lamb
Mixed by Mike Virzera
Technical Engineering Consultant: Mike Consi
Music Consultants: Richard Lamb, Bob Powell, Peter Schubart
Special Effects: Mike Virzera
Special Thanks to Mike Knox for all his help and support.
Photography by: Now & Forever, Massapequa, NY

MADE IN THE UNITED STATES OF AMERICA

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45RPM

IN HIS MAJESTY'S

Sacred Service



THE WATCHMEN



Name: David Michael Lucas

Code Name: Chico Loper; Magnum Preacher; Indiana Dave; Billy Joe

Height: 5' 10"

Weight: 165 lbs.

Age: "Classified"

Years In Service: 15

Current Assignment: Project "Ramrod"



Name: Steve A. Cornwell

Code Name: Fuzzball

Height: 5' 6"

Weight: 130 lbs. (soaking wet)

Age: 27

Years In Service: 4

Current Assignment: "Classified"



Name: Thomas A. Bostic

Code Name: Babyface

Height: "Classified"

Weight: 160 lbs

Age: 22

Years In Service: 1

Current Assignment: Project "Tidbit"

FOR YOUR HEART ONLY • THE BLUES SONG

RESURRECTION MORNING • HIS MAJESTY'S SACRED SERVICE



BORROWED TIME • MY HEART IS ALREADY HOME • PEACE

DIE AND THEN LIVE • THAT'S WHEN THE ANGELS REJOICE



Name: S. Craig Ott

Code Name: Wheels & Deals; Ottski; The King

Height: 5' 11"

Weight: 162 lbs.

Age: 29

Years In Service: 5

Current Assignment: The Scavenger Project



Name: Gary L. Thompson

Code Name: Mongo; The Masher; Cuddles

Height: 6' 3"

Weight: "Highly Classified"

Age: 28

Years In Service: 5

Current Assignment: Project "Datalink"



Name: Keith M. Shimfessel

Code Name: Fingers; "88"; Fessel

Height: 5' 11" (6' 1" with hair teased)

Weight: 165 lbs

Age: 27

Years In Service: 5

Current Assignment: Project "Ebony and Ivory"

In His Majesty's



DIE AND THEN LIVE

Words by David Lucas
Music by Keith Shimfessel

People are always searching
For a way to start again
They feel all their hope slipping
They lose their way in sin
Always seeking satisfaction
Their roads...an empty doom
Hours filled with broken relations
Their nights are filled with gloom

Chorus:

If you're looking for a miracle
And you need a change in plans
Turn your life to the reason
Put your secrets in His hands
There's no getting over--
the life He wants to give
You can die and then begin to live

I know that it sounds funny
To speak so about the dead
Don't you misunderstand me
Listen to what I've said
There's real hope in the living
If you'll die to your sins past
Put your hope in the living
And His promises--they all will last

(Repeat Chorus)
Bridge:

You may meet a stranger
Who says live for today
But you know what comes after
So turn the other way
Death can bring you living
His words are oh, so true
He never stops His giving to you

(Repeat Chorus)

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RESURRECTION MORNING

Words by David Lucas
Music by Keith Shimfessel

I do not grieve over loved ones
Who have died and gone on before
the grave has now no power
For the Lord unlocked that door
The loved ones asleep in Jesus
Will come with Him someday
We too shall meet the Master
On that resurrection day!

Chorus:

Resurrection morning!
Hear the trumpets of the King!
Resurrection morning!
Hear all the angels sing!
Rise up my waiting children.
Meet Jesus in the air!
Resurrection morning!
And then forever we'll be there!

Like a thief in the twilight,
The Lord will come back for His own.
And once more our King Jesus
Will step down fron His throne.
He'll bring His children safely
Through that final dying day.
To a place of peace and comfort
Where tears are wiped away.

(Repeat Chorus)

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MY HEART IS ALREADY HOME

Words and Music by Kyla Rowland

More and more I feel like a stranger
There's so much that I don't understand
Why a world so lost would not want a Savior
And not want to take His hand
It is not for me to question
So I leave it with One who knows
My heart is no longer of this world
It left here a long time ago.

I can't seem to get acquainted
With this style of living today
My mind just keeps on wandering
Back to where my treasures are laid
I can almost see the beauty
And at times I can hear the songs
I can stay in touch with Heaven
For my heart is already home.

Chorus:

And my heart belongs to Heaven
I've entrusted it all with the Lord
Though my feet carry me anywhere
I need to go
My heart is already home
Though my feet carry me anywhere
I need to go
My heart is already home.

We love to get mail:
The Watchmen
O.E. Ministries
206 Second Ave.
Chesapeake, OH 45619

THE BLUES SONG

Words by David Lucas
Music by Keith Shimfessel

If your life is burdened
And sadness closes in
Turn your heart to Jesus
And you will surely win
For Jesus is the reason
You can start again today
If you follow Jesus
He will wash your blues away.

Chorus:

You don't have to sing the blues today
He can always drive the blues away.
You don't have to sing the blues again
He has set you free
Free from all your sin.
Blue may be a color
So fitting for the sky
Without the cool blue water
Then we would surely die
But if your heart is broken
And you feel sad and blue
God has something special
His Son will make you new.

(Repeat Chorus)
Bridge:

There is joy in knowing Jesus
Really lives inside
Life is now worth living
His arms are open wide.

(Repeat Chorus)

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PEACE

Words by David Lucas
Music by Keith Shimfessel

Foggy nights
Distant lights
You're living on the run
Heavy heart
Far apart
From loving anyone
And the agent of the darkness
Steals into your mind
Casting all his sadness
Until you cannot find

Chorus

Peace...You need a little safety
Peace...You want a place to hide
Peace...You need someone to hold you
When you're feeling lost inside
Jesus...Time has come to be sure
Jesus...You've got a place to go
Jesus...He will always be by your side

Meeting place
Face to face
You see what you've got to do
Find the truth
Now turn loose
Of the one who's binding you
He's the agent of the darkness
Tearing down your dreams
Telling you that doubting
Is not as bad as it seems
Oh, don't you know you need

(Repeat Chorus)
Bridge:

There's an agent of darkness
And an angel of peace
One is filled with evil
The other brings release
Be careful who you follow
This is a game of keeps

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CREDITS

Produced by: Keith Shimfessel
Executive Producer: David Lucas
Engineered by: Steve Hoffman & Keith Shimfessel
Assistant Engineers: Gary Thompson & Bruce Snyder
Recorded at: Landmark Recording Company, Chesapeake, OH

Musicians:
Drums: Dewey Frye
Bass Guitar: Larry Evans, Larry Litteral & Keith Shimfessel
Guitar: James Whited & Mike Oliver
Saxophone: James Whited
Steel Guitar: Jerry Taylor
All Keyboards & Synthesizers: Keith Shimfessel
Oberhiem DMX Drum Machine Programming: Keith Shimfessel

Album Concept: The Watchmen
Cover Design: David Bennett Graphic Productions
Cover Photos: Denny Johnson

The Watchman Are:
Tom Bostic
Craig Ott
Steve Cornwell
Gary Thompson
Keith Shimfessel
David Lucas

Special Thanks To:
* *David Lucas for reading all those Ian Fleming books. Wonder what we'll do next year?*
* *Steve (it's a take) Hoffman. You've still got the fastest fingers in the tri-state for punch-ins. Thanks for pushing for the new piano.*
* *Sharon Lucas for writing all the checks. I told you we'd put a steel guitar on this one.*
* *To all the wives and children for giving up their husbands and daddies to complete this project.*
* *To all the people in Washington Court House, Ohio, who helped us take the front cover shot. Your time was much appreciated!*

Local Arrangements: Charlie Starkey
Fog Technician: Ron Kell
Cord Technician: Bill Kell
Generator Operator: Wes Campbell

BORROWED TIME

Words by David Lucas
Music by Keith Shimfessel

You know it's not safe
To borrow anything
Then you don't have a thing
Beware of the people
Who wear borrowed smiles
They say life is simple
But there's no second mile
Only you can decide
There's no place to hide because...

Chorus:

You're living on borrowed time
Livin' just one step 'cross the line
You're living on borrowed time
Livin' just one step 'cross the line
You must turn while there's still time
Don't get caught on borrowed time

You know it's not wrong
For you to do right
If you need a friend
Take One who stays tight
You don't need to borrow
There's One who will give
Run out of the sorrow
And learn how to live
Only you can decide
There's no place to hide because...

(Repeat Chorus)

Bridge:

Borrowed time
Living in fear
Borrowed time
You need to hear
Borrowed time
Due date is near
Borrowed time
There's interest to pay
Borrowed time
He takes debts away
Borrowed time
This is the day
If you're on borrowed time

Repeat Chorus

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HIS MAJESTY'S SACRED SERVICE

Words by David Lucas
Music by Keith Shimfessel

Now I've got no secrets
In fact I want to shout
When I found the love of God
He drove my secret out.
Now I'm in His service
And I follow faithfully
I really want to show you
How the love of God sets you free.

Chorus:

In His Majesty's Sacred Service
Where He has so much more to give
In His Majesty's Sacred Service
Find a license to live (to live).
Living in His Kingdom
You're an agent of light (agent of light)
He can make it all right (make it all right)
come and join today--the Sacred Service.

I'm glad that I enlisted
He's turned my night to day
I've got a sacred mission
And He's with me all the way.
It's time to see the Master
He's got a plan for you
Read all the sacred orders
And you'll know just what to do.

Bridge:

Tell 007
I'm on my way to heaven
No need to look for me.
You can tell everyone
That I heard from Number One
And I'm gonna live eternally.

(Repeat Chorus)

Come and join today
with Him all the way
We need you today.

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FOR YOUR HEART ONLY

Words by David Lucas
Music by Keith Shimfessel

Living becomes a burden...
No warmth left in your soul.
Life has lost all reason...
As wrong roads take their toll.
It's time you saw His glory...
A star shines in the night.
He has a gift just for you...
A gift of love and light.

Chorus:

For your heart only...
There's love each passing day.
For your heart only...
A shining light to guide you along the way.
There's hope in your tomorrow...
You can see a brighter day.
In His Word you'll find the answer...
For your heart only.

It's true He loves the masses...
The world was made by Him.
You may think you lost the way...
He wants you back again.
The Maker loves each person...
Like a shepherd loves his sheep.
He has a path to follow...
And a plan for you to keep.

(Repeat Chorus)
Bridge:

Run from the danger
There's no time for delay.
There's one dark stranger
Who will steal your heart away.

You must ...guard...your heart
God will...help...you find
Brand new...place...to start
And sweet...peace...of mind

You must guard your heart
Jesus will help you find
A new place to start
And sweet peace of mind.

(Repeat Chorus)

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THAT'S WHEN THE ANGELS REJOICE

Words and Music by Larry Bryant

At the completion of the golden gate,
No, the angels did not celebrate
And when the Wright
boys flew their bird
No angelic shouts were heard
Now when the light bulb
first lit up the town,
No, the angels did not dance around,
And when man stepped on the moon
They didn't sing a victory tune

Chorus

There's only one thing
that we're sure about,
That can make those angels
jump and shout,
It's when a sinner makes
the Lord's choice,
That's when the angels rejoice

Bridge 1

Now heaven doesn't strike up the band
For any ol' occasion of man,
It's gotta be a special thing
To make those angels sing

Now when the model T
first hit the street
It didn't bring all heaven to its feet,
And when the first computer was born,
They didn't blow Gabriel's horn

(Repeat Chorus)
Bridge 2

Oh, when the United States
became a nation
There was no angelic celebration,
But one lost sinner comes back home,
They jump for joy around the throne

(Repeat Chorus)

CALIENTE
STEREO
CLT 7213

el Tropicalisimo

TONY LAURE

y su Guadalajara Tropical



- AH! QUE CHASCO ME LLEVE
- MI GUITARRA Y YO
- CUMBIA VIAJERA
- AL CALOR DE LA CUMBIA
- VILLAHERMOSA
- LA PELEA DEL SIGLO
- ADIOS FELIPA
- AÑO VIEJO
- AMOR ETERNO
- CANCUN HERMOSO

el Tropicalísimo

TONY LAURE

y su Guadalajara Tropical



CALIENTE
STEREO
CLT 7213

LA PELEA DEL SIGLO
-D.R. en D.G.D.A./2:42/Pendiente

AÑO VIEJO
-Crescencio Salcedo/2:55/Morrow Music-Emlasa

AL CALOR DE LA CUMBIA
-María Mercedes Guerra/2:15/Obemusa-Emlasa

CUMBIA VIAJERA
-Manuel García/2:50/Pendiente

ADIOS FELIPA
-D.R. en D.G.D.A./2:50/Pendiente

AH QUE CHASCO ME LLEVE
-Jesús Durán Samaniego/2:35/Pendiente

VILLAHERMOSA
-P. de la Barrera-Del Angel/2:15/Intersong

AMOR ETERNO
-D.R. en D.G.D.A./2:53/Pendiente

MI GUITARRA Y YO
-Rubén Nava/2:53/Pendiente

CANCUN HERMOSO
-Conchita Aguiar/2:16/Edim

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Available On 8 Track Cartridge Tape



LITHUANIAN CHAPEL DEDICATION and RELIGIOUS CONGRESS HIGHLIGHTS

ŠILUVOS

MARIJOS KOPLYČIOS PAŠVENTINIMO IR

Religinio Kongreso Momentai



Shrine of the Immaculate Conception
Chapel of Our Lady of Šiluva

THE COMMITTEE FOR THE DEDICATION OF THE LITHUANIAN CHAPEL OF OUR LADY OF ŠILUVA, NATIONAL SHRINE OF THE IMMACULATE CONCEPTION-OUR LADY OF ŠILUVA — COMMEMORATIVE RECORDING — WASHINGTON, D.C.

The Chapel of Our Lady of Šiluva, in the National Shrine of the Immaculate Conception, Washington, D.C., was solemnly dedicated on Sunday, September 4, 1966, as the gift of Lithuanian exiles and immigrants. The project was seen through to completion under the leadership of Bishop Vincent Brizgys.

Named after the original shrine in Lithuania where the Mother of God appeared to some shepherds in 1607, the Chapel in Washington, D.C. is a symbol of the national and religious aspirations of a people dominated over twenty-five years by Soviet Communism.

The dedication was celebrated with the singing of the Mass "Vulnerum Christi," composed by Juozas Naujalis in 1934, for the First Lithuanian Eucharistic Congress.

The Mass of Dedication was sung by the "Dainava" ensemble of ninety voices, assisted by members of the Alice Stephens Choir and the Knights of Lithuania.

The dedication of the Chapel of Our Lady of Šiluva and the Religious Congress held on the occasion drew upwards of five thousand persons to the nation's capital from all over the United States and abroad. To help mark the occasion, two concerts of sacred and secular music were presented.

After the dedication of the chapel, a solemn religious-patriotic convocation at the Catholic University of America proclaimed to the world the undying loyalty of the Lithuanian nation to its religious and cultural heritage.

ALL RECORDINGS HEREIN CONTAINED WERE MADE IN LIVE PERFORMANCE

SIDE ONE

MIŠIOS KRISTAUS ŠVENTŲ ŽAIZDŲ GARBEI — MASS IN HONOR OF THE WOUNDS OF CHRIST

Composer, Juozas Naujalis (1869-1934)
Sung by the Dainava Ensemble, assisted by members of the Alice Stephens Choir and the Knights of Lithuania Choir.
Conducted by Petras Armonas — Organ Accompaniment by Marija Mondeikaite-Kutz. Recorded by Joseph B. Ralis

PULKIM ANT KELIU, Traditional Hymn by A. Strazdelis and J. Naujalis
Sung by the massed choirs and congregation

"Let us fall to our knees, all Christians,
Greatly thirsting for God's Grace.
With tears in our eyes, let us pray God;
Let us offer Him this sacrifice of the Mass."

SIDE TWO
CONCERT SELECTIONS

NOCTURN: Composed by M. K. Čiurlionis (1875-1911)
Piano Solo by Aleksas Mrozinskas

SVEIKA MARIJA (Ave Maria): Composed by Bronius Budriūnas
Sung by: Antanas Pavasaris

TUŠTI PALIKTIEJI NAMAI (Empty the Abandoned Homestead)
Words: Kazys Bradūnas
Music: Julius Štarka 1884-1960
Sung by: Roma Mastiene

Tušti paliktieji namai.	Empty the abandoned homestead.
Jau padangių pačių pakraštyj	At the very edge of the heavens
Nyksta melsvoj tolumoj,	Fade in the blue distance of night
Tėviškės medžiai aukšti.	The tall trees of home.
Ar man grįžtant rodysit kelią?	Will you show me the way to return?
Ar viršūnės žvaigždžių atsirems?	Will your tops touch the stars?
Ar nors vieną žalią šakelę	Even one green twig
Rasiu prie šalto akmens?	Will I find at the cold rock?

NENUŽENK NUO AKMENS, O MARIJA (Do Not Come Down From the Rock, O Mary).
In honor of Our Lady of Šiluva — Composed for this occasion
Words: K. Grigaitytė
Music: Bruno Markaitis, S.J.
Sung by: Prudecija Bičkiene
Recorded by: Joseph B. Ralis

The Lithuanian nation pleads with Our Lady of Šiluva to remain as its protectress in its greatest hour of need.

1. Nenuženk nuo akmens,
O Marija,
Pušinėly žaliam Šiluvos,
Krauju ten ir ašarom lyja:
Nepalik, nepalik Lietuvos!

2. Tvanas kyla, sodybas mūs semia,
Virsta girių žalių ąžuolai.
Patikėjom Tau šventą mus žemę,
Tau žaliuos ji, žydės amžinai.

3. Jei nuplautų banga raudonoji
Paskutinę gyvybę nuo jos,
Būsime Arka mes Nojaus
Ir balandžiai šakelės žalios . . .

4. Akmuo tas,—tvirtovė po kojų
Nėr jėgos, kas pajudintų jį:
Ten atšvęsime mes laisvės rytojų,
Apraudosim skriaudas ten visi . . .

5. Nenuženk nuo akmens,
O Marija,
Piemenėliams pravirkus kadais . .
Mes išpuošim šventoves lelijom
Ir nevystančių rožiu žiedais!

OI TOLI, TOLI (Far, Far Away)
Words: Traditional Folk-Song
Music: T. Brazys
Sung by: The Lithuanian Men's Chorus of New York

O KRISTAU, PASAULIO VALDOVE (O Christ, Ruler of the World)
Words: Bernardas Brazdžionis
Music: Konradas Kaveckas
Sung by the massed choirs and the public at the religious-national manifesto following the dedication of the chapel.

CHOIRS CONSTITUTING THE MASSED CHORUS PARTICIPATING WITH "DAINAVA" AT THE DEDICATION AND MANIFESTO.
COORDINATOR: REV. V. BUDRECKAS, MM.
JUNGTINIŲ CHORŲ SARAŠAS

1. Šv. Petro ir Povilo parapijos choras, Elizabeth, N.J., vad. V. Mamaitis.
2. Rūtos ansamblis, Newark, N.J. vad. Alg. Kačanauskas.
3. Šv. Juozapo parapijos choras, Waterbury, Conn., vad. Al. Aleksis.
4. Viešpaties Atsimainymo parapijos choras, Maspeth, L.I., N.Y., vad. A. Visminas.
5. Šv. Jurgio parapijos choras, Shenandoah, Pa., vad. D. Horberger.
6. Šv. Petro ir Povilo parapijos choras, Tamaqua, Pa., vad. Reg. Gurauskas-Brennan.
7. Sopulingosios Mergelės parapijos choras, Lyndhurst, N.J., vad. Genev. Mazur.
8. Angelų Karalienės parapijos choras, vad. M. Liuberskis.
9. Lietuvių choras Aidas, W. Hartford, Conn., vad. J. Petkaitis.
10. Philadelphijos Lietuvių Tautinis ansamblis, vad. L. Kaulinis.
11. Marijos Apreiškimo parapijos choras, Brooklyn, N.Y., vad. V. Baltrušaitis.
12. Šv. Juozapo parapijos choras, Scranton, Pa., vad. A. Bulevičius.
13. Švč. P. Marijos Nesiliaujančios Pagalbos parapijos choras, Cleveland, Ohio, vad. Mrs. R. Brazaitis.
14. New Yorko Lietuvių Operetės choras, vad. Vyt. Strolia.
15. Šv. Jurgio parapijos choras, Bridgeport, Conn., vad. A. Stanišauskas.
16. Moterų Ansamblis Birutė, Clark, N.J., vad. S. Čerienė-Mulks.
17. Šv. Andriejaus parapijos šv. Cecilijos choras, New Britain, Conn., vad. J. Beinorius.
18. Šv. Juozapo parapijos choras, Binghamton, N.Y., vad. Miss Frances Ondrako.
19. Šv. Mykolo parapijos choras, Easton, Pa., vad. J. Kulikauskas.
20. Šv. Petro parapijos choras, Boston, Mass., vad. J. Kačinskas.

Recorded by Bradley Recording Studios, except where otherwise noted.

THE RIGHT TO BELIEVE

KESTON COLLEGE No. 3 1979

IN THE BEGINNING . . .

It was in the 1970's that the world first began to be aware of the Catholic human rights movement in Lithuania. Russian *samizdat* (unofficially published) documents were already well-known to the Western public, but in 1972 a booklet of type-written pages sewn together by hand, in a language unknown to most foreign correspondents, appeared among the *samizdat* reaching the West. The language turned out to be Lithuanian: this was the first issue of the *Chronicle of the Lithuanian Catholic Church.* Its pages were packed with information on the difficult situation of Roman Catholics in Lithuania, reporting the trials of priests for teaching children the catechism, discrimination against religious believers at work and at school and government limitations on the number of students training for the priesthood.

Today, seven years later, the Lithuanian *Chronicle* has established itself as the most authoritative source of information on the Catholic Church in Lithuania. An overwhelming majority of Lithuanian priests have signed documents published in the journal, a situation unparalleled in any other denomination in the USSR. Petitions signed by over 17,000 people have been published in the *Chronicle.* Its reports are now regularly published in the main Russian samizdat human rights journal, *The Chronicle of Current Events,* as well as in the foreign press. Other Lithuanian *samizdat* journals and human rights organisations have grown up around the *Chronicle* itself — The Catholic Committee for the Defence of Believers' Rights, for example. One of the Catholic Committee's members, Fr Juozas Zdebskis, is the priest whose trial in 1971 was reported in the first issue of the *Chronicle of the Lithuanian Catholic Church.*

In one of the latest issues of the Lithuanian Chronicle (No. 37), the editors recall how difficult it was for the journal to survive at first, with a small and fearful group of readers and the KGB on its track. After the police raids, searches and trials of 1973-4, the KGB thought they had liquidated the journal. "However, it did not die. The years went by, information poured in, men's hearts grew bolder and the ranks of our readers increased — the *Chronicle* crossed the borders of our country and opened the eyes of many people." In thanking all those who helped the journal, either by contributing to it, distributing it or reading it, the *Chronicle* reserves its deepest gratitude for those who, like Petras Plumpa or Nijole Sadunaite, sacrificed their own freedom for the sake of freedom of speech. The editors conclude: "Many ask why the *Chronicle* is still alive. Why have the secret police not strangled it in seven years? The *Chronicle* is alive and will not die, because its nation lives; because of hands raised in living prayer."

Publication date of Land of Crosses October 3rd. Orders now taken. £3.50 paperback inc. postage and packing from Keston.

Land of Crosses



Michael Bourdeaux's new book *Land of Crosses* is a tribute to the Catholics of Lithuania and their unofficial "voice" — the *Chronicle of the Lithuanian Catholic Church.* It was the Chronicle which supplied almost all the information and previously unpublished documents included in the text. Our respect for the Catholics who produced the *Chronicle* is constantly confirmed, not only because of their factual reliability and wide network of contributors among priests, laity and even schoolchildren, but also because of their courage when the KGB caught up with them. Their vibrant Christian faith pervades their speeches in court and letters from prison. We have chosen for our cover a Lithuanian shrine — the Hill of Crosses raised by ordinary Christians, despite atheist attempts to destroy this symbol of their faith.

Profile

Gennadi Konstantinovich Kryuchkov, 53, the Chairman of the Council of Churches of Evangelical Christians and Baptists, is the founder of the spiritual revival which began in 1960 and led to the growth of the reform Baptist movement.

Gennadi Kryuchkov served a term in labour camp between 1966 and 1969. In 1970, like Georgi Vins, he went into hiding in order to avoid a second arrest and now conducts his pastoral ministry in conditions of strict secrecy. He travels widely around the Soviet Union meeting with pastors and other Baptist leaders whom he guides and encourages, always with the knowledge that he could be arrested at any moment. He is apparently able to see his wife and nine children only very rarely and mostly communicates with them by messages on cassettes.

Since his expulsion to the West, Georgi Vins has constantly emphasised Kryuchkov's significance as the leader of the reform Baptists. He describes Kryuchkov as an "outstanding personality" who even at the darkest moments looks only to Christ and is able to inspire and encourage his fellow-Baptists.

It is almost unbelievable that Kryuchkov has been able to elude the vigilance of the KGB for so long. We must note that he is not known to have broken any Soviet laws, but is simply seeking to avoid being arrested for unjust reasons like so many of his fellow-Baptists. The fact that he has remained the elected leader of and inspiration behind, a nation-wide movement for nearly twenty years under such conditions entirely justifies Georgi Vins's assertion that he is one of the most outstanding spiritual leaders in the Soviet Union today.



Gennadi Kryuchkov

INITSIATIVNIKI

The reform Baptists in the USSR are a movement consisting predominantly of young people which now looks back on nearly twenty years of constant pressure from the authorities and public criticism from the official Baptist leadership.

It began in the early sixties, partly as a response to increasing state pressure. Khrushchev had embarked on a harsh anti-religious campaign in 1959 and all churches, including the All-Union Council of Evangelical Christians and Baptists, were forced into making concessions to the state.

Schism

There is a case to be made for the low profile adopted by the leaders of the official Baptists and some of the concessions they made may have been more apparent than real. Yet their acceptance of at the very least the appearance of close restriction on evangelism was too much for some believers and, in 1965, they formally went into schism. Gennadi Kryuchkov was elected Chairman and Georgi Vins Secretary of the new "Council of Churches of Evangelical Christians and Baptists", positions which they still hold.

The courage and radiant faith of Vins and Kryuchkov capture the imagination and it is easy to oversimplify the complexity of their relationship with their opponents in the All-Union Council. The All-Union Council leaders, some of whom had themselves suffered in Stalin's prisons, hoped that by making concessions to Khrushchev they could hold on until better times. And it is true that gradually concessions which must have seemed far away in 1960 have been made by the state. But for their part the reform Baptists pressed courageously for what were, in fact, lawful demands. In 1966 they held a public demonstration in Moscow. Kryuchkov and Vins were arrested and sentenced to three years in labour camp. Released in 1969, both men spent only a few months at home constantly under threat.

Building Foundations

For three years and seven months, until his re-arrest in March, 1974, Vins travelled the country in secret, tirelessly organising networks of workers and ensuring that every aspect of the churches was functioning smoothly. One remarkable achievement was the construction of an underground mobile printing press, now so refined that whole Bibles can be reproduced. Kryuchkov and other leaders continue this work despite harassment and frequent imprisonment.

At the local level their relations with members of official congregations are often open and friendly,

Problems Continue for Roma

Since 1973 a protest group among Romanian Baptists has criticised interference in church affairs by the state, and social discrimination against Baptists. Western observers feared schism in the Baptist churches as had occurred in the Soviet Union. Fortunately these fears have not been realised. Contemporary Romanian evangelicals do not endure the clandestine life which shadowed their Soviet brethren during Stalin's purges.

Preserving Unity

Though the Government followed Soviet religious policies up to the mid-sixties, it neither banned children from services nor attempted to change the Baptist statutes. Moreover Josif Ton, instigator of the protest group, has consciously fought against division and attempted to work within the system. By the late 1970's Romanian policy of independence in foreign affairs made the state readier to grant concessions to avoid a public religious scandal. In 1977 at the 27th Baptist Congress in Bucharest these concessions were hailed as a result of official negotiation. Those whose protests had initiated such negotiations were content to await results, but for some the concessions fell far short of guaranteed constitutional freedoms.

In April 1978 Pavel Nicolescu formed the Christian Committee for the Defence of Religious Freedom. The membership has remained small but their connections with other activists and their bold programme for a "Free Religion in a Free State" has made them a target for brutal attacks by the authorities.

Situation in Flux

On 5 September 1978 founder members of the Committee were expelled from the Baptist denomination. It was clear to Baptist officials that support for the group, though small within the denomination, was widespread beyond Baptist circles. Some churches still extend fellowship to

by courtesy of the Evening Standard



"Take their names, Wladyslaw!"

but the Moscow leadership is still critical of Vins and Kryuchkov and has the ear of many influential Western churchmen. The deportation of Vins makes it more likely that the issues will now be properly aired and debated in the West — but not in the USSR.

anian Baptists

the excluded members, and unity may depend on how the Union Council responds to this. Baptist officials have strengthened their position by taking no action against Josif Ton whose spiritual standing in the country is high, and who, though self-isolated from the Committee, must be seen as the initiator of the original movement. Ton, without a licence, is now a pastor of a church in Oradea. It may yet be that the Baptist Union Council will be asked to curtail his freelance ministry. Such concession of church to state might indeed cause a rift unless the Baptist populace condemn Ton's non defence of now arrested Committee members and withdraw their support. The Romanian situation continues in flux. Increased Western interest manifest in the efforts of the European Baptist Federation to preserve unity, and in the strength of dissident voices from recently emigrated Romanians, will perhaps cause the Government to act discreetly.

Is this Freedom?

"The keeper of the conscience of a great state is not always, or even usually, its Government," wrote Harrison Salisbury *(Red Square at Noon).* "The conscience is much more likely to be kept by a few small, not well-known individuals who feel more keenly than their comrades and see life and the world with greater depth and vision . . . There will always be in Russia ten men who are willing to stand up and risk their lives if necessary for the sake of truth and justice."

Over the years the Soviet authorities have drawn up their own list of ten, who are also effective symbols in the West of those who challenge the lack of the right to believe in the Soviet Union. When such brave contenders for religious and political freedom secure top rating in the Western World, they are stripped of their citizenship, and sent penniless to the West that loves them.

No longer the headline catchers, a few months of expatriation removes them from the front pages. Where now are Ginzburg, Bukovsky or Levitin — and who cares? Only Solzhenitsyn can still command the Western press.

Who will remember Georgi Vins two years from now? The informed, caring, campaigning Christians in the West, perhaps, — a Kiev congregation, yes — but few others. His release is a tragic triumph. His poetry speaks his love of mother Russia. Yet never again will he see her. He was pastor of the reform Baptist Church in Kiev — but he will never preach to his people or pray with them again. Is this freedom?

Today, Christians in the Soviet Union still seek the Church's total freedom from state control. They seek the right to believe where they *are* — not in exile.

The Rev. Roger Hayden, minister of Haven Green Baptist Church and a member of Keston College's Council of Management.





"In creative work I try to be . . . a Christian"

"In the centre . . . Christ"

How many contemporary Western Christian artists can you name? Is it possible that some of the most serious Christian art today is Russian? A resurgence of religious art is taking place in the Soviet Union despite the Communist Party's monopoly control over cultural life.

Moscow artist Vitali Linitsky (b. 1934) became an Orthodox Christian while studying at Moscow's Surikov State Art Institute in the late 1950s. For 20 years he has dedicated himself to religious painting, without hope of exhibiting his work. However, since 1974 Mr. Linitsky and other non-conformist artists have been allowed to exhibit, though irregularly and under constant harassment by government censors.

Perhaps Mr. Linitsky's most important work has been a cycle of paintings on the Apocalypse. "This is not a kaleidoscope of apocalyptic horrors — though these are present," explains the artist. "The horrors ought not to overwhelm the most important thing, a hymn of joy, a hymn of Salvation. The Apocalypse is in a major key, from St. John's first vision right up to the last and most important vision:

The New Jerusalem. The Tabernacle of God with Men." (See left).

Administrative pressure on Mr. Linitsky seems to be increasing. He was discharged from his job as illustrator for a science publishing house after the publication abroad in 1977 of an interview which touched on problems affecting church life in Russia. Vitali Linitsky now works as a night-watchman, but he continues to paint.

Vitali Linitsky



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Saturday 13 October 1979
at
10.00 a.m. Keston Village Hall
Heathfield Road
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for the

Annual General Meeting

I have not yet reached the shore where there is no hatred
The clouds of unjust struggle have not yet passed

The scars of wounds endured have not yet closed
Warm trust in man lies totally dead

From the springs of forgetting I have not drunk wisdom
Weary memories still poison me

From the glades of forgiveness I am still distant
From the sanctuary I am a great way separated

Lord bring me the clear dawn of other days
May all painful shadows depart from me

Let me look with tender emotion on the scars of my wounds and with meek goodness upon the faces of my enemies

Bring me the dawn though the way is so long
And do not impede my striving until I reach the shore

Traian Dors of the now illegal Lord's Army in Romania. See Right to Believe 2/78

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As you requested:

The Ins-and-Outs of Anarcholism: No. 2
THEORETICAL CAUSES

TEAR HERE

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Dear Doctor:

Here is our second offering in the series, "The Ins-and-Outs of Alcoholism", recorded discussions among medical and other specialists in the field of alcoholism.

This record deals with the theoretical causes of alcoholism, and several shades of opinion are represented on the panel. Dr. Block, a Buffalo clinician, chaired the AMA Committee on Alcoholism for ten years. Dr. Mendelson is a clinical psychiatrist with extensive research experience. Dr. Bacon, an eminent sociologist, has long been a dominant figure in the study of American drinking patterns and practices. Dr. Knight's qualifications are twofold: He holds degrees in both medicine and divinity. Dr. Weisman brings to the subject his years of practical experience in leading the work of Maryland's Division of Alcoholism Control.

Succeeding panels will review other aspects of the alcohol problem, such as physiology and chemistry, early signs and diagnosis, and treatment.

We trust you'll find this series both informative and stimulating--relevant to your practice and patients. We also hope you'll take the time to acquaint yourself with our new agent, Serentil® (mesoridazine), a major tranquilizer to be used adjunctively in the alcoholic patient. It offers definite advantages in the management of symptoms of anxiety, tension and depression found in such patients.

Sincerely,

S. John Ingram, M.D.
Director of Medical Services
Medical Affairs Department

See last page for prescribing information.

The Ins-and-Outs of Alcoholism: No. 2

THEORETICAL CAUSES

A lot of Americans drink; 93 million is the latest estimate. But why do some drink uncontrollably? Is their craving a physical or mental aberration? Might the drinking habit be a reaction to personal loss or deprivation, or an expression of a disordered personality? Does alcohol *really* relieve anxiety and depression, resolve emotional conflicts, or channel away anger and frustration for the drinker—or does it, in fact, produce the opposite effect? Is alcoholism an endemic cultural phenomenon of societies in transition, as is ours, or is it tied up with metabolic changes in the individual drinker? What "fingerprint," if any, does it leave on its victims so we may better recognize its presence and approach?

These and other fundamental queries into the nature of alcoholism are discussed by our distinguished panel of experts. What emerges is a nexus of opinions from medicine, sociology and theology that tells us not only what alcoholism is but—perhaps more important—what it *isn't*.

moderated by



Marvin A. Block, M.D.

Vice President of the American Medical Society on Alcoholism

the panel



Jack H. Mendelson, M.D.

Among other undertakings Chief of the National Center for Prevention and Control of Alcoholism, Dr. Mendelson has had extensive experience in both the clinical and experimental aspects of the illness. His background includes undergraduate work at Johns Hopkins University, medicine at the University of Maryland Medical School, and research psychiatry at Massachusetts General Hospital and Harvard Medical School.

Certified in Psychiatry in 1963, Dr. Mendelson held the Career Investigator Award from the National Institute of Mental Health for four years, and was awarded the coveted Hoffheimer Prize (for research in alcoholism) in 1965 by the American Psychiatric Association.

Dr. Mendelson is presently *Professor of Psychiatry at Harvard Medical School, and Chief of Psychiatry at Boston City Hospital.*



Selden D. Bacon, Ph.D.

Dr. Bacon's credentials in the field of alcoholism are formidable: former Chairman of the Connecticut Commission on Alcoholism, and member of the AMA Committee on Alcoholism; past Vice President of the North American Association of Alcoholism Programs, and member of the National Advisory Committee on Alcoholism; since 1944, the author or coauthor of books and articles on the sociology of drinking.

A graduate of Yale University, Dr. Bacon directed the Center of Alcohol Studies there until 1962 when it moved to Rutgers University. At that time he became *Professor of Sociology and Director of the Center of Alcohol Studies at Rutgers.*



James A. Knight, M.D.

Dr. Knight is *Associate Dean and Professor of Psychiatry at the Tulane University School of Medicine.* He received his M.D. degree from Vanderbilt University in 1952 and took his residency in psychiatry at the Charity Hospital of New Orleans. He has been certified by the American Board of Psychiatry and Neurology.

Experiences aboard a hospital ship during World War II influenced the then Chaplain Knight to study medicine and psychiatry. He has since become the author of 46 papers and seven books, in his special areas of interest. These include alcoholism, suicide, student problems, religion and psychiatry, and the psychologic-philosophic problems of the terminally ill.



Maxwell N. Weisman, M.D.

Dr. Weisman presently serves as *Director Division of Alcoholism Control of Maryland's Department of Mental Hygiene* For many years a "citizen of the world Max Weisman once taught biology in Puerto Rico, went on to study medicine in Amsterdam, and came home to complete his internship and psychiatric residency at the University Hospital in Baltimore.

The author of numerous articles on alcoholism, Dr. Weisman has also attended and reported on outstanding medical meetings such as the World Congress of Gynecology and Obstetrics, the International Congress of Ophthalmology, the World Congress of Psychiatry and, most recently, the International Congress on Alcohol and Alcoholism held two years ago in Washington.

SERENTIL® (mesoridazine)

INDICATIONS: In clinical studies, Serentil (mesoridazine) has been found useful in the following disease states

Schizophrenia Serentil is effective in the treatment of schizophrenia. It substantially reduces the severity of Emotional Withdrawal, Conceptual Disorganization, Anxiety, Tension, Hallucinatory Behavior, Suspiciousness and Blunted Affect in schizophrenic patients. As with other phenothiazines, patients refractory to previous medication may respond to Serentil.

Behavioral Problems in Mental Deficiency and Chronic Brain Syndrome The effect of Serentil was found to be excellent or good in the management of hyperactivity and uncooperativeness associated with Mental Deficiency and Chronic Brain Syndrome

Alcoholism—Acute and Chronic Serentil ameliorates anxiety, tension, depression, nausea and vomiting in both acute and chronic alcoholics without producing hepatic dysfunction or hindering the functional recovery of the impaired liver

Psychoneurotic Manifestations Serentil reduces the symptoms of anxiety and tension, prevalent symptoms often associated with neurotic components of many disorders, and benefits personality disorders in general

CONTRAINDICATIONS: As with other phenothiazines, Serentil (mesoridazine) is contraindicated in severe central nervous system depression or comatose states from any cause. Serentil is contraindicated in individuals who have previously shown hypersensitivity to the drug.

WARNINGS: Where patients are participating in activities requiring complete mental alertness (e.g., driving), it is advisable to administer the phenothiazines cautiously and to increase the dosage gradually.

Usage in pregnancy: The safety of this drug in pregnancy has not been established; hence, it should be given only when the anticipated benefits to be derived from treatment exceed the possible risks to mother and fetus.

Usage in children: The use of Serentil in children under 12 years of age is not recommended, because safe conditions for its use have not been established.

Attention should be paid to the fact that phenothiazines are capable of potentiating central nervous system depressants (e.g., anesthetics, opiates, alcohol, etc.) as well as atropine and phosphorus insecticides.

PRECAUTIONS: While ocular changes have not to date been related to Serentil, one should be aware that such changes have been seen with other drugs of this class.

Because of possible hypotensive effects, reserve parenteral administration for bed fast patients or for acute ambulatory cases, and keep patient lying down for at least ½ hour after injection.

Leukopenia and/or agranulocytosis have been attributed to phenothiazine therapy. A single case of transient granulocytopenia has been associated with Serentil (mesoridazine).

ADVERSE REACTIONS: Drowsiness and hypotension were the most prevalent side effects encountered. Side effects tended to reach their maximum level of severity early with the exception of a few (rigidity and motoric effects) which occurred later in therapy.

With the exceptions of tremor and rigidity, adverse reactions were generally found among those patients who received relatively high doses early in treatment. Clinical data showed no tendency for the investigators to terminate treatment because of side effects.

Serentil has demonstrated a remarkably low incidence of adverse reactions when compared with other phenothiazine compounds.

Central Nervous System Drowsiness, Parkinson's syndrome, dizziness, weakness, tremor, restlessness, ataxia, dystonia, rigidity, slurring, akathisia, motoric reactions (opisthotonos) have been reported.

Autonomic Nervous System Dry mouth, nausea and vomiting, fainting, stuffy nose, photophobia, constipation and blurred vision have occurred in some instances.

Endocrine System Inhibition of ejaculation and lactation have been noted rarely.

Skin Itching, rash, hypertrophic papillae of the tongue and angioneurotic edema have been reported.

Cardiovascular System Hypotension and tachycardia have been reported. EKG changes have occurred in some instances (see Phenothiazine Derivatives, Cardiovascular Effects).

Phenothiazine Derivatives: It should be noted that efficacy, indications and untoward effects have varied with the different phenothiazines. The physician should be aware that the following have occurred with one or more phenothiazines and should be considered whenever one of these drugs is used.

Autonomic Reactions Miosis, obstipation, anorexia, paralytic ileus

Cutaneous Reactions Erythema, exfoliative dermatitis, contact dermatitis

Blood Dyscrasias Agranulocytosis, leukopenia, eosinophilia, thrombocytopenia, anemia, aplastic anemia, pancytopenia

Allergic Reactions Fever, laryngeal edema, angioneurotic edema, asthma

Hepatotoxicity Jaundice, biliary stasis

Cardiovascular Effects Changes in the terminal portion of the electrocardiogram, including prolongation of the Q-T interval, lowering and inversion of the T-wave, appearance of a wave tentatively identified as a bifid T or a U wave have been observed in some patients receiving the phenothiazine tranquilizers, including Serentil (mesoridazine). To date, these appear to be due to altered repolarization and not related to myocardial damage. They appear to be reversible. There is no evidence at present that these changes are in any way precursors of any significant disturbance of cardiac rhythm.

Hypotension, rarely resulting in cardiac arrest, has been noted.

Extrapyramidal Symptoms Akathisia, agitation, motor restlessness, dystonic reactions, trismus, torticollis, opisthotonos, oculogyric crises, tremor, muscular rigidity, akinesia—some of which on rare occasions have persisted for several months or years, especially in patients of advanced age with brain damage.

Endocrine Disturbances Menstrual irregularities, altered libido, gynecomastia, weight gain. False positive pregnancy tests have been reported.

Urinary Disturbances Retention, incontinence.

Others Hyperpyrexia. Behavioral effects suggestive of a paradoxical reaction have been reported. These include excitement, bizarre dreams, aggravation of psychoses and toxic confusional states. More recently, a peculiar skin-eye syndrome has been recognized as a side effect following long-term treatment with phenothiazines. This reaction is marked by progressive pigmentation of areas of the skin or conjunctiva and/or accompanied by discoloration of the exposed sclera and cornea. Opacities of the anterior lens and cornea, described as irregular or stellate in shape, have also been reported.

DOSAGE AND ADMINISTRATION: Oral: The dosage of Serentil (mesoridazine), as in most medications, should be adjusted to the needs of the individual. The lowest effective dosage should always be used. When maximum response is achieved, dosage may be reduced gradually to a maintenance level.

Schizophrenia For most patients, regardless of severity, a starting dose of 50 mg. t.i.d. is recommended. The usual optimum total daily dose range is 100-400 mg. per day.

Behavioral Problems in Mental Deficiency and Chronic Brain Syndrome For most patients a starting dose of 25 mg. t.i.d. is recommended. The usual optimum total daily dose range is 75-300 mg. per day.

Alcoholism For most patients the usual starting dose is 25 mg. b.i.d. The usual optimum total daily dose range is 50-200 mg. per day.

Psychoneurotic Manifestations For most patients the usual starting dose is 10 mg. t.i.d. The usual optimum total daily dose range is 30-150 mg. per day.

Injectable Form: In those situations in which an intramuscular form of medication is indicated, Serentil (mesoridazine) Injectable is available. For most patients a starting dose of 25 mg. is recommended. The dose may be repeated in 30 to 60 minutes if necessary. The usual optimum total daily dose range is 25-200 mg. per day.

HOW SUPPLIED: Tablets: 10 mg., 25 mg., 50 mg., and 100 mg. mesoridazine (as the besylate). Bottles of 100.

Ampuls: 1 cc. [25 mg. mesoridazine (as the besylate)] Inactive ingredients—Disodium Edetate, U.S.P., 0.5 mg.; Sodium Chloride, U.S.P., 7.2 mg.; Carbon Dioxide Gas (Bone Dry), q.s., Water for Injection, U.S.P., q.s. to 1 cc. Boxes of 20 and 100.

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DANCING IN COLUMBUS, OHIO

The Hugo Strasser Dance Orchestra

SIDE ONE	INSTRUMENTAL MPM*	TIME
1. WONDERFUL DANCING, Waltz (Strasser)	30	2:23
2. POURQUOI MON AMOUR, Tango (Pascal-Mauriat)	32	2:14
3. SANTA FE, Quickstep (Sky)	50	2:00
4. ROSENFEST, Viennese Waltz (Teubner)	60	2:16
5. LARA'S THEME (from "Dr. Zhivago"), Foxtrot (Jarre)	29	2:28
6. JIVE SIXTY-EIGHT, Jive/Single Swing (Strasser-Pleyer)	40	2:26

SIDE TWO	INSTRUMENTAL MPM*	TIME
1. PUPPET ON A STRING, Cha Cha (Martin-Coulter)	33	2:04
2. SOMETHIN' STUPID, Rumba (Parks)	31	2:09
3. ISABELITA, Samba (Ehrlinger)	55	2:08
4. PLEASE MR. MOVINGMAN, Triple Swing (Meshell-Barr)	33	2:35
5. RANCH PARTY, Triple Swing (Tauber)	33	2:16
6. SILENCE IS GOLDEN, Triple Swing (Gandio-Creve)	33	2:36

*Measures Per Minute

℗ 1972 Telemark Dance Records

SAM SODANO AND PAT HOGAN

Sam Sodano and Pat Hogan, shown on the cover, began their dancing partnership in February 1971 and within a few months ranked second among U.S. professional Latin dancing teams. In November 1971 they represented the United States in the World Latin Dancing Championships in Berlin where they danced to the music of the Hugo Strasser Orchestra and placed in the top 12.

Sam Sodano, born in New Jersey, started dancing 11 years ago with the Arthur Murray organization and since March 1971 has been with the Arthur Murray Studio in Columbus, Ohio, where he shares the Dance Director position with Pat Hogan. Born in Florida and raised in Ohio on a diet of ballet and jazz dancing, Pat began her ballroom career with the Columbus studio in March 1966. Sam and Pat have studied extensively with Major Eric Hancox of Manchester, England, and with such other British teachers as Bill and Bobbie Irvine, Laird and Lorraine and Sonny Binick. They practice three hours a day. In August 1971, they were voted the "Star of Tomorrow" Latin couple by the subscribers to **International Dance** magazine. Judging by their first place finishes in 1972 competitions, "tomorrow" has arrived!

Sam and Pat have been strongly encouraged in their studies by Ron Nace (pictured on the right), who has been with the Arthur Murray organization since 1958, starting as a teacher in Milwaukee, teaching and managing in Arlington, Virginia during 1961-65, becoming manager of the Columbus studio in 1965, and purchasing the franchise in April 1968. His studio manager is Ron Clark, who has worked in the Columbus studio for six years. The high standards of this studio in teaching both International Style and social dancing gained country-wide recognition in 1971 when it received the Outstanding Dance Studio Award from **International Dance.**



OTHER TELEMARK ALBUMS FOR BALLROOM DANCING

S 6229 WORLD CHAMPIONSHIP BALLROOM DANCES, 1968 (Stereo)
Joe Loss and His Orchestra
Cha Cha: The Legend of Xanadu-34; **Rumbas:** Love is Blue-30; Spanish Harlem - 30; **Samba:** Congratulations - 54; **Paso Doble:** Madrid-59; **Jive (Single Swing):** C. Jam Blues-44; **Quicksteps:** Just in Time-50; Sometime, Somewhere-50; **Foxtrot:** The Shadow of Your Smile - 29; **Waltzes:** The Last Waltz - 31; Theme from "Peyton Place"-31; **Tango:** La Cumparsita-33; **Viennese Waltz:** Delilah-59.

S 6325 DANCING - FOR YOU Charles Barlow and Orch. (Stereo)
Rumbas: Cuban Love Song-31; A Woman in Love-30; **Sambas:** El Cumbanchero - 59; Congratulations - 56; **Cha Chas:** Swingin' Shepherd Blues-34; Kiss Me Honey, Honey-35; **Paso Dobles:** For You, Rio Rita-60; March of the Matadors-62; **Waltzes:** The Girl Next Door-31; Maria Elena-31; **Foxtrots:** Red Roses For A Blue Lady-30; Once In A While-31; **Tango:** Guitar Tango-34; **Quicksteps:** An Apple for the Teacher-52; A Spoonful of Sugar & Deed I Do - 52-53.

S 6396 TIME FOR DANCING Charles Barlow and Orch. (Stereo)
Rumbas: Spanish Eyes-30; La Paloma-30; **Sambas:** Sucu Sucu-52; The Coffee Song-51; **Paso Doble:** Our Man At the Bullfight-59; **Cha Chas:** Ol' Man River-33; Call Me Irresponsible - 33; **Jive (Single Swing):** Shake, Rattle and Roll-48; **Waltzes:** Try to Remember-30; Santa Lucia-31; **Foxtrots:** Out of Nowhere-30; Deep Purple-30; **Tango:** La Cumparsita-33; **Quicksteps:** Jeepers Creepers-50; Baby Face-50.

S 6399 TEQUILA COCKTAIL (Stereo)
Pepe Jaramillo, his Piano and Latin American Rhythm
Rumbas: Tequila Cocktail-33; Good Morning Starshine-30; I'll Never Fall in Love Again-30; The Shadow of Your Smile-29; The Fool on the Hill-33; Loneliness-32; For Once in My Life-29; The Look of Love-29; **Boleros:** My Way-26; Adios Amor-28; Yesterday I Heard the Rain-25; **Bossa Nova:** Corazon Contento-41.

S 6400 DANCING ALONG THE HUDSON (Stereo)
Joe Loss and His Orchestra
Quicksteps: (I Love You and) Don't You Forget It-52; Too Close for Comfort-49; **Foxtrot:** This Is My Song-30; **Waltzes:** Edelweiss -31; Sunrise, Sunset-31; **Tango:** Ecstasy-33; **Viennese Waltz:** Roses of the South-62; **Cha Chas;** Puppet On A String-33; I Was Kaiser Bill's Batman-33; **Rumba:** Spanish Eyes-31; **Samba:** Celebration -56; **Paso Doble:** Spanish Gypsy Dance-62; **Jive/Single Swing:** Music To Watch Girls By-45.

S 6401 B.Y.U. AT BLACKPOOL (Stereo)
Charles Barlow and His Orchestra
Rumbas: Venus-28; Till There Was You-Born Free-Yellow Bird-29; **Sambas:** (I Love You and) Don't You Forget It-52; Hawaiian Samba-50; **Paso Doble:** My Gypsy Flower-58; **Cha Chas:** Somethin' Stupid-33; In A Little Spanish Town-33; **Jive/Single Swing:** Can't Buy Me Love-46; **Waltzes:** Coppelia-31; All Kinds of Everything - 31; **Foxtrots:** Vilia - 30; Lonesome and Sorry - 30; **Tango:** Annientamento-33; **Quicksteps:** Rosetta-51; Should I? - 52.

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FIRST PRIZE·GRAND PRIX DU DISQUE 1952

Stravinsky

DIVERTIMENTO "LE BAISER DE LA FÉE"

Frank Martin

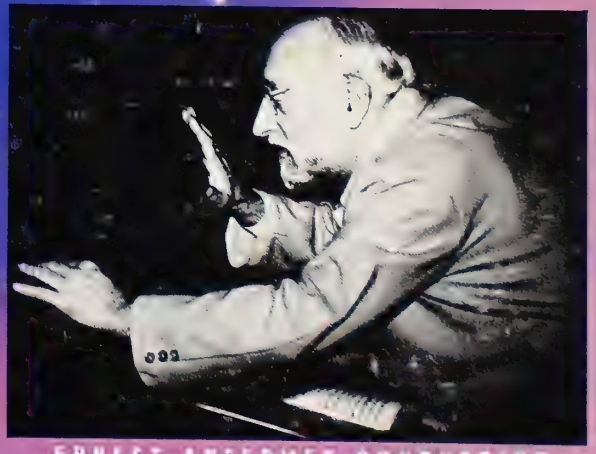
PETITE SYMPHONIE CONCERTANTE

FOR HARP, CLAVICIN, PIANO AND TWO STRING ORCHESTRAS

Pierre Jamet, harp Germaine Vaucher-Clerc, clavecin

Doris Rossiaud, piano





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STRAVINSKY

Divertimento
La Baiser de la Fee

After completing his opera *The Nightingale* in 1914, Stravinsky's musical mind underwent a gradual change. By 1920 he was leaning towards a neo-classicism of his own; at this time Serge Diaghilev, in his eternal search for something new for ballet production, was looking for a subject in the style of the eighteenth century. Stravinsky seized on the opportunity to produce *Pulcinella*, based on melodies by the short-lived Pergolesi (1710-36). Outside his absolute music, a culmination of this style was reached in the ballet *Apollon Musagètes*, written in 1927 to the commission of the Library of Congress, Washington. The wealthy and beautiful Ida Rubinstein, at that time running her own company in Paris, wished to produce *Apollo* but found that the rights therein had been taken by Diaghilev; she thereupon commissioned a new ballet from Stravinsky. The result was *La Baiser de la Fée*. The score is inscribed "Echarvines—Nice, 1928"; the first performance took place at the Paris Opéra on Nov. 27, 1928, with choreography by Nijinska and the composer himself conducting. The ballet was also given by Nijinska at Buenos Aires; Sadler's Wells produced it under Frederick Ashton in 1935, with Margot Fonteyn and Robert Helpmann dancing; Balanchine gave it in New York in 1937 and the Monte Carlo Ballet in 1941.

As with *Pulcinella*, Stravinsky looked behind him for basic material: this time to Tchaikovsky. It seems a curious choice, for at this period Stravinsky had taken France so much into his soul that he was about to become a naturalized Frenchman (1934). The new modern popularity of Tchaikovsky had already begun; in a sense (a rather remote one) he could be accounted the most 'classical' in style of Russian composers, and his very naiveté of melodic invention no doubt had its appeal to Stravinsky at the time. In the one-act opera *Mavra*, the latter had avowed and expressed what he considered his spiritual kinship with Tchaikovsky and Glinka. Furthermore, the thirty-fifth anniversary of Tchaikovsky's death was being celebrated in 1928. Stravinsky's sources were the piano pieces and one song: *Humoresque*, Op. 10, No. 2, the 'Natha' valse, Op. 51, No. 4, *Nocturne* and *Scherzo humoristique*, Op. 19, Nos. 4 and 2, and the Goethe song *Nur wer die Sehnsucht kennt*, Op. 6, No. 6. It must not for one moment be thought that in the result *Baiser de la Fée* resembles Tchaikovsky in any respect save the bare tunes: it is pure Stravinsky. The work is an engaging divertimento, and the most strenuous arguments of fanatics can prove it no different. Stravinsky, we know, felt it to be an appropriate tribute and wanted it to be staged and danced in the classical ballet-style.

The actual subject for the ballet was suggested to the composer by Benois. It is the not unfamiliar tale of the Ice Maiden by Hans Andersen, wherein a child is left in a crevasse in the mountains by his dying mother, and is ultimately rescued, but not before the Snow Queen has kissed him. Years pass, the child has become a sturdy hunter and climber; on Lake Geneva an accident takes him from the company of his fiancée, and he is drowned: the Ice Maiden has claimed her own. Stravinsky made his own stage-version of the story. In Tableau I the mother is chased by spirits, the child is kissed by the fairy and found abandoned. Tableau II moves on eighteen years, to a scene of country dancing and gaiety, where the fairy, disguised as a gipsy, promises him good fortune. With her he goes to the mill (Tableau III) with his fiancée and friends; at last, however, he is snatched away to the world of ice and snow (Tableau IV) where the final kiss of the chill fairy is exacted from him.

LONG PLAYING RECORD 33-1/3 R.P.M. (MICROGROOVE)

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LLP 390
Stravinsky: Baiser de la Fee
Martin: Petite Symphonie Concertante

FRANK MARTIN

Petite Symphonie Concertante
for harp, clavecin, piano and two string orchestras

L'ORCHESTRE DE LA SUISSE ROMANDE conducted by **ERNEST ANSERMET**

A very considerable contribution has been made to contemporary music by Switzerland during the last fifty years. Ernest Ansermet (born in Vevey in 1883) has long been among the leaders in the *avant-garde* of modern music; he founded his Orchestre de la Suisse Romande as long ago as 1918. Walter Frey (b. 1898) as pianist has always courageously played new music. Paul Sacher (b. 1906) has done notable and important work with his Basler Kammerorchester (founded 1926), and founded his Schola Cantorum Basiliensis, for research into old music, in 1933. Among composers, Arthur Honegger (b. 1892) is a famous figure associated mostly with the French school; Othmar Schoeck (b. 1886) and Willy Burkhard (b. 1900) are known in contemporary music circles throughout the world. Mention should also be made of the Orchestra at Winterthur, so long under Hermann Scherchen.

Frank Martin (born in Geneva in 1890) is today the most widely accepted of living Swiss composers. He is a pianist and permanently on the staff of the Institut Jaques-Dalcroze. Martin's output is large and varied, ranging from operas and ballets down to some notable songs. He followed to some extent Honegger's lead in his orchestral pieces *Half-Time* about a football match and *La Bagarre* in celebration of Lindbergh's flight across the Atlantic. A great part of his music however has been absolute—the two string quintets, a concerto for string quartet and orchestra, two piano concertos, two violin sonatas, and so on. His idiom is his own; he is an exploratory composer without being theoretically experimental. His rhythmic interest is to be noted but his music has considerable romantic feeling at times.

The *Petite Symphonie Concertante* was first heard at the Copenhagen meeting of the International Society for Contemporary Music in 1947. Ansermet conducted it in London the same year with the Boyd Neel Orchestra, when it was broadcast. He also introduced the work to America via an NBC Symphony Broadcast which he directed in 1950. The scoring is of particular interest—harp, harpsichord, pianoforte, and two string orchestras. Though the piano is a percussion instrument and the other two are plucked there is a manifest spiritual relationship between the three. There are also obvious differences—thus the modern piano has wide amplitude of sound and a certain power of sustaining; the harp is incisive and penetrating, sweet and retiring in tone, at will; the harpsichord has, through, its stops and couplers, and astonishing variety of tone but no sustained quality. It is these similarities and differences that Martin seeks to investigate and exploit artistically in his *Petite Symphonie Concertante*. The scheme is certainly original and seems to be unique. The harpsichord alone has, of course, been used by modern composers—by Poulenc for example, by Delius in his little 'Dance', and by Falla in his remarkable Concerto. This work is laid out in three movements: I. Adagio—Allegro con moto; II. Adagio; III. Allegretto alla marcia. In form the work thus conforms with classical practice, but the music is in fact very personal in both idiom and thought, with themes transferred to link the movements.

Hubert Foss.

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ΠΛΕΥΡΑ Α'	SIDE 1
ΝΙΚΟΛΗ ΝΙΚΟΛΗ (Γ. Κατσαρὸς - Η. Λυμπερόπουλος)	NIKOLI NIKOLI
ΚΡΑΣΙ ΘΑΛΑΣΣΑ ΚΑΙ Τ' ΑΓΟΡΙ ΜΟΥ (Γ. Κατσαρὸς - Πυθαγόρας)	KRASI THALASSA KE T' AGORI MOU
ΑΚΡΟΠΟΛΙ ΔΕΝ ΣΕ ΞΕΧΝΩ (Desage - Bruhn - Θ. Τσόγκας)	AKROPOLI DEN SE XECHNO
ΜΕ ΛΕΝΕ ΓΙΩΡΓΟ (Γ. Χατζηνάσιος - Γ. Κανελλόπουλος)	ME LENE GEORGO
ΕΓΩ ΕΙΜ' ΕΓΩ (Δ. Μούτσης - Πυθαγόρας)	EGO IME EGO
ΛΕΣΣΑ ΓΙΑΛΕΣΣΑ (Γ. Χατζηνάσιος - Σ. Τηλιακοῦ)	LESSA YALESSA
ΤΑ ΡΥΑΛΙΑ (Μ. Βιολάρης)	TA RIALIA
ΠΛΕΥΡΑ Β'	**SIDE 2**
ΧΑΣΑΠΙΚΟ (ΧΑΣΑΠΙΚΟΣ ΧΟΡΟΣ) (Γ. Μαρκόπουλος)	SIRTAKI
ΠΟΥ ΘΑ ΠΑΗ ΠΟΥ ΘΑ ΒΓΗ (Γ. Χατζηνάσιος - Τ. Οἰκονόμου)	POU THA PAI POU THA VGHI
ΜΕΓΙΕ ΜΕΛΕ (Φ. Νικολάου)	MEYE MELE
ΧΟΡΟΣ ΤΗΣ ΛΕΒΕΝΤΙΑΣ «Συνοικισμὸς Α'» (Δ. Μούτση)	CHOROS TIS LEVENTIAS
ΓΕΙΤΟΝΙΣΣΑ ΧΑΝΟΥΜΙΣΣΑ (Τ. Βοσκόπουλος - Η. Λυμπερόπουλος)	GITONISSA CHANOUMISSA
ΣΤΡΟΦΕΣ (Δ. Μούτση)	STROPHES
ΟΛΟΙ ΘΑ ΖΗΣΟΥΜΕ (ΤΑ ΠΑΙΔΙΑ ΤΑ ΠΑΙΔΙΑ) (Γ. Κοινούσης)	OLI THA ZISOUME

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SYRTAKI 2
LARS 2018 STEREO



SYRTAKI DANCES
LARS 2032 STEREO

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e sua orquestra

LADO 1

1 - DEPOIS EU DIGO
(Côro feminino)
2 - TRICOLOR
3 - J. CORDEIRO NO FREVO
4 - RECIFE DOS MEUS AMORES
(Canta João Mello)
5 - GARRAFINHA EM RECIFE
6 - DIABO ÀS QUEDAS

"O FREVO É ASSIM!"

LADO 2

1 - FOGUETE SEM RUMO
2 - RECORDAR É VIVER
(Côro feminino)
3 - PAPAI NO FREVO
4 - O FREVO DE ROMEU
5 - TUDO É ILUSÃO
(Canta João Mello)
6 - ESCAVADO

O FRÊVO é o ritmo quente e buliçoso dos dias de carnaval, originário da alegre cidade de Recife, capital de Pernambuco. Como apresentá-lo e, as vezes, compô-lo, ninguém melhor que o conhecido "Embaixador do Frevo", o maestro Jonas Cordeiro, responsável já por inúmeros discos com êste empolgante ritmo brasileiro. Seus conhecimentos e sua grande capacidade como maestro e arranjador, situam-no como um dos maiores "experts" da atualidade em se tratando do abrazador frevo pernambucano.

Autêntico, verdadeiro, vibrante e, sobretudo, contagiante é o conteúdo musical dêste LP. Selecionados que foram dentre os mais expressivos para o Carnaval de 1963, os 12 frevos aqui reunidos levam a assinatura de grandes nomes no assunto, como: Lourival Oliveira, David Vasconcelos, Toscano Filho, Edgard Moraes, João Santiago, Francisquinho, Fernando Borges, José Menezes, Zumba, e o próprio Jonas Cordeiro.

Em duas faixas dêste LP, temos a participação do cantor João Mello, que bem apoiado por um côro mixto, nos apresenta o frevo-canção "Recife dos Meus Amores" e o frevo "Tudo é Ilusão". Um bem entrosado coral feminino nos brinda com duas notáveis interpretações de "Depois Eu Digo" e "Recordar é Viver".

Direção artística: Armando Pittigliani
Técnico de Gravação: Célio Martins
Engenheiro de Som: Sylvio Rabello
Capa: "layout", Paulo Breves - Foto, Mafra

JAMES P. THORNTON, JR.

and the

KING SPECIALS

of Simmons Memorial Baptist Church
Baltimore, Md.



" I'M READY TO SERVE THE LORD "

I started singing at the age of seven at Simmons Memorial Baptist Church in Baltimore, Md. In 1974 I was fortunate enough to have attended and graduated from the Peabody Conservatory of Music Preparatory Department as a voice major. Although I am aware and appreciative of the value of the formal training I have received in classical music, my greatest joy comes when I lift up the name of Jesus in song. "I'M READY TO SERVE THE LORD" for HE STOOD BY MY SIDE-THROUGH IT ALL.

The KING SPECIALS was organized in 1978 as a junior male chorus for Men's Day. After Men's Day was over, the group decided to stay together taking on the name of our Pastor, Rev. William King. We started out with 15 young men, however as the years past the membership decreased but the solidarity increased. Presently, the KING SPECIALS consist of Toy A. Robinson, Clarence A. Owens, Clay A. Robinson, Rev. Bernard X. James, and myself.

Space would not allow me to thank everyone individually who have helped me in my endeavers; however, I would like to give my sincere gratitude to my musicians Carter, Guy, and Dwayne; the KING SPECIALS Bernard, Clay, Clarence, and Toy; my pastor Rev. William King; and all my encouraging family and friends.

James P. Thornton, Jr.

This album is dedicated to my parents, James P. and Ethel M. Thornton and to the memory of my grandmother, Addie M. Downs.

ORGANIST: CARTER ROBINSON
PIANOIST: GUY ROBINSON
DRUMMER: DWAYNE TOULSON
PRODUCER: JAMES P. THORNTON, JR.

Album Design and
Photo By FLEET STUDIOS Baltimore, Md.

SIDE 1

I'M READY TO SERVE THE LORD

JESUS IS LOOKING OUT FOR ME

HALLELUJAH, TIS DONE
SOLOIST: CLARENCE OWENS

SEND IT ON DOWN
SOLOIST: BERNARD JAMES

HE STOOD BY MY SIDE

SIDE 2

SOMETHING ABOUT THAT NAME

THROW OUT THE LIFE-LINE
SOLOIST: CLAY ROBINSON

I FIND NO FAULT IN HIM
SOLOIST: TOY ROBINSON

THROUGH IT ALL
SOLOIST: JAMES THORNTON

I SURRENDER ALL

LOVE LIFTED ME

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TELL IT LIKE IT IS

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Clarence Alston
Peggy Barbella
Charles Brownley*
Mada Coles
Margie Coles*
Bonnie Findlay*
Robert Fissel
Carlton Hairston*
Gretchen Heid
Lynn Hightower
Lynette Hillman
Jon Howell*
Cynthia Kohler
Robin Malkmus
Debbie McFall*
Robert McFarlane
Charles Morris
Perla Patino
James Redeker*
Veronica Santeusanio
Nancy Schmieder
Nancy Schmitt
Mark Schober*
Eileen Segale
Lou Ann Simone*
Judy Spain*
Deauwand Thomas*
Regie Williams*

*SOLOISTS

BAND

Piano	James S. Fissel
Guitar	Jay Polito
Bass Guitar	Glenn Sage
Drums	Richard Koreneski
Organ	John Schmitt

The Real Life Singers, under the direction of James Fissel, is a group of High School students from various churches in Union, N.J., interested in expressing their beliefs about God through folk music. These young people have shown great enthusiasm in preparing and presenting this musical. As a result of the November 19th performance in Union High, the chorus was invited to present this musical to various high school assemblies throughout northern New Jersey.

TELL IT LIKE IT IS
BROTHER, LET ME TAKE YOUR HAND
CHECK HIM OUT
WHAT'S GOD LIKE
MASTER DESIGNER
I BELIEVE GOD IS REAL
ROSY TINTED GLASSES
THE GOOD OLD DAYS
CONSIDER NOW THE LILY
CONFORM
THAT'S FOR ME
A NEW MIND
THAT'S THE WAY IT IS
LOVE IS SURRENDER
HE'S THERE WAITING
PASS IT ON



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Annette Stapleton



An Evening in Mount Melleray

IRELAND'S

Annette Stapleton

An Evening in Mount Melleray



Annette Stapleton is a native of Lismore town in Co. Waterford. As a child she played the double-row accordion and tin-whistle successfully at concerts and competitions. At twelve she started voice training in Cork. On completion of the voice training she joined the Bunratty Singers in Bunratty Castle, Co. Clare as a Soloist as well as an instrumentalist and singer in the Ceili-group, her instruments being the tin-whistle and the Bodhran. Since 1975 Annette has toured with the Bunratty Singers and the Ceili-group throughout the United States and Europe.

Mount Melleray is a well known Monastery in Co. Waterford, situated in one of the most beautiful areas in Ireland near the lovely Nire Valley and adjacent to the Knockmealdown Mountains with the famous mountain-pass called "The Vee".

The lyrics to Mount Melleray were written by Mai O'Higgins and the music is by Tommy Dando.

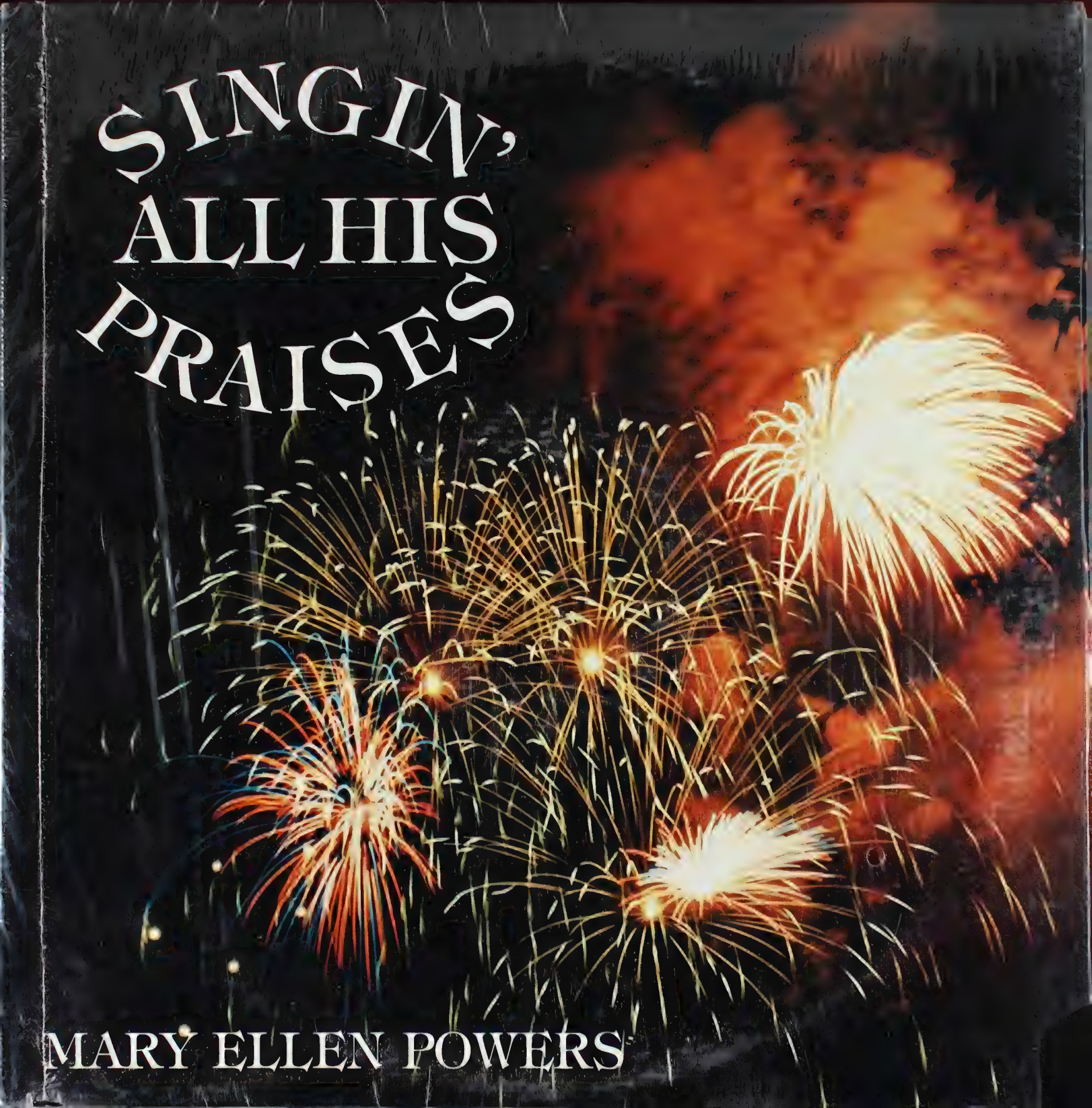
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Cover Photo:
Gus Alsved
Album Design:
Donald J. Munz

SIDE A
1. **Evening In Mount Melleray**
2. **The Banks Of My Own Lovely Lee**
3. **Eileen Og**
4. **Green Glens Of Antrim**
5. **Planxty Drury/Saddle The Pony**
6. **Slan Le Maigh**

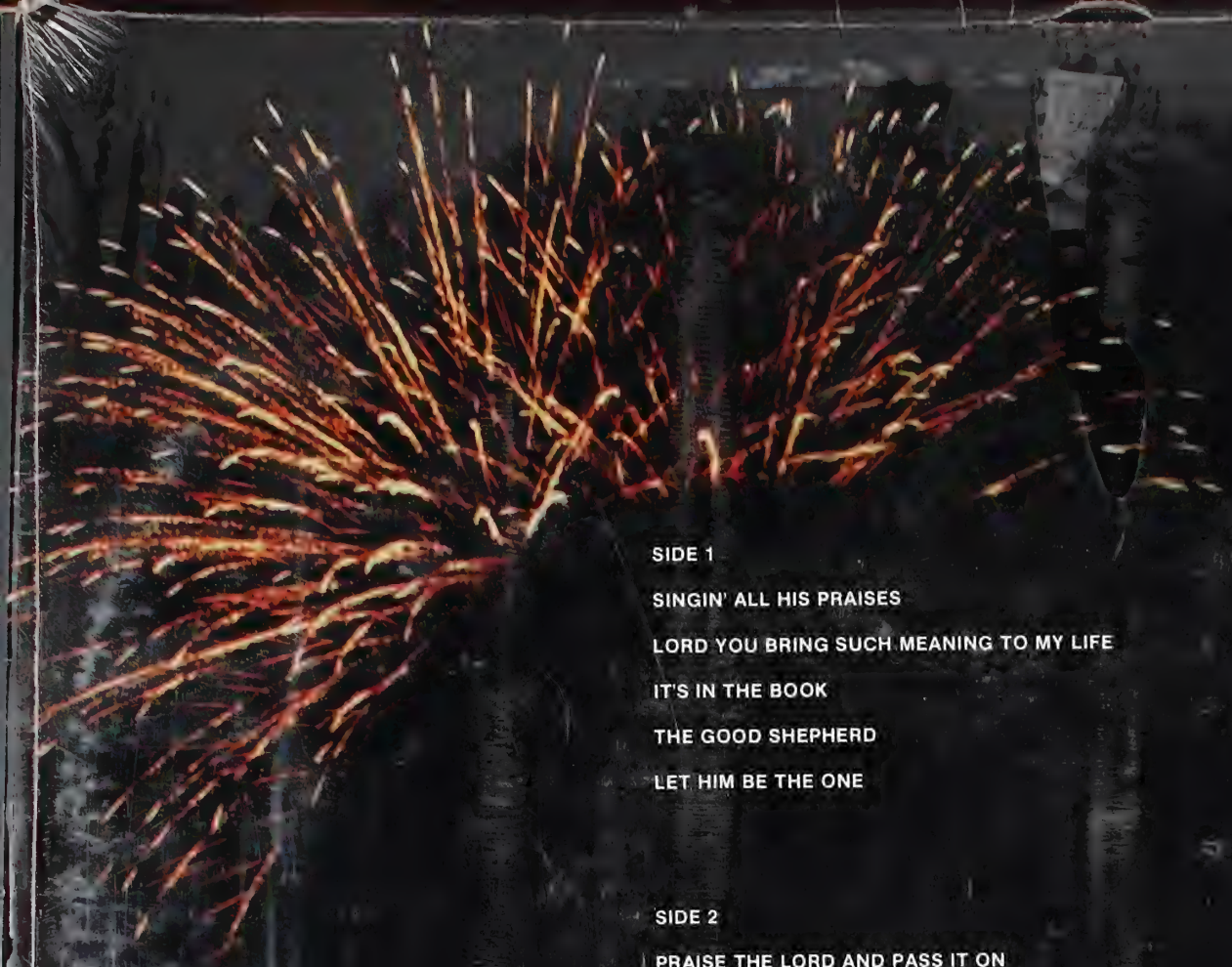
SIDE B
1. **Only Our Rivers Run Free**
2. **Snowy Breasted Pearl**
3. **Buachall On Eirne (Come By The Hills)**
4. **The Minstrel Boy**
5. **An Binsin Luachra/ The Musical Priest**
6. **Heaven Around Galway Bay**

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SIDE 1

SINGIN' ALL HIS PRAISES

LORD YOU BRING SUCH MEANING TO MY LIFE

IT'S IN THE BOOK

THE GOOD SHEPHERD

LET HIM BE THE ONE

SIDE 2

PRAISE THE LORD AND PASS IT ON

OUR SONG

JELLY BEANS & DIRTY JEANS

YOU'VE TURNED MY WORLD AROUND

YOU ARE MY LORD

Producer Mark Conrad

All Songs Published 1981
Wright-Powers
Publishing BMI
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Side One

SINGIN' ALL HIS PRAISES

Ed Nies

Chorus

Singin' All His Praises
Singin' All His Praises
Singin' All the Praises of our God
Yes I'm Singin' All His Praises
Singin' All His Praises
Singin' All the Praises of God

First He gave me life to live
And He taught me to forgive
He taught me what was wrong
and what was right
Then He showed me the meaning
and He gave me the feeling
I guess you'd say He made me
see the light

Chorus

He breathed fire in my soul
and pointed out my goals
He helped to guide me
down the righteous road
Next He taught me how to pray
To make it through each day
Assuring me that I could bear the load

Chorus

(BREAK)

Now my heart cries out to Him
My hope will never dim
As I sing His praises from now on

Chorus

LORD, YOU BRING SUCH MEANING TO MY LIFE

Mark Conrad

Want to sing a simple song
Want to sing it clear
Singin' 'bout the peaceful feelin'
of love when you are near
Cause in these times of troubles
You're the only hope I find
Lord, You bring such meaning to my life

Like a morning oceans breeze
Your words come to me
Bringin' life and knowledge of
Your love to set me free
And though there may be darkness
I'll be longing for Your light
Lord, You bring such meaning to my life

And the oceans and the rivers
They just keep movin' on
But without Your lasting presence
They all would be gone
For reflections of Your glory
such as these don't go astray
Help us see the right from wrong
so we may find the way

(BREAK)

And the oceans and the rivers
They just keep movin' on
But without Your lasting presence
They all would be gone
For reflections of Your glory
such as these don't go astray
Help us see the right from
wrong so we may find the way

So I sing this simple song
And I know You'll hear
Doesn't matter much who wrote
it as long as You are there
Cause in these times of troubles
You're the only hope I find
Lord, You bring such meaning to my life
Lord, You bring such meaning to my life.

IT'S IN THE BOOK

Fred Elias - Mark Conrad

All of my life I'd been
searchin' for an answer
To the many questions
unresolved within my life

Then I found my Lord
and He showed me love is written
in the many chapters
of the Book the Father bound

Chorus:
It's in the Book
Blueprint for life
It's in the Book
The Holy Bible
Examples in salvation
that are timeless in their meaning

In the book
The Master's plan
It's in the Book
Your heart's survival
Is in trustin' in His
Word (Where's His Word)
It's in the Book

Often I find this world
doesn't have an answer
A refuge from troubles
all the tension and the strife

If you look to His Word
You can find the love He's given
in the pages waiting there
to turn your life around

Chorus

THE GOOD SHEPHERD

Gary Wetzel

In my life I've often made mistakes
Turned from Christ in so many ways
And even now and then I go astray
Where would I be without His love

He knows my name and I
know His voice
He comes to find me when
I'm lost by choice
He's my Saviour in Him I rejoice
How He loves me
The Good Shepherd

The Good Shepherd lays His
life down for His own
in the face of danger
Now I know I've been saved
by Him alone
To Him I'm not a stranger

No one else would die that I might live
No one else could give the
love He gives
I am glad to know that I am His
And he is my Good Shepherd
How I love the Good Shepherd

LET HIM BE THE ONE

Ed Nies - Mary Ellen Powers
Mark Conrad

When you've been misunderstood
by all of your so-called friends
and you thought they would
stick by you until the bitter end

When the grind of every day
is just like the day before
there is someone you can turn
to who will give you so much more

Chorus:
Let Him be the one you turn to
when you're alone and you've
lost your way
Let Him be the one you turn to
He's the one who makes each day
Let Him be the one to guide you
from the darkness to the light
then you'll know that He's the one
He is the one

Now you say that you've tried your best
to make it through these days
But the world keeps getting colder
and you might lose the way
If you know that all the time
He is standing by your side
Then you'll reach the Lord, Jesus
and the love He can provide

Chorus

Side Two

PRAISE THE LORD AND PASS IT ON

John Conrad - Mark Conrad

If someone is kind to you
Praise the Lord and pass it on
And in everything you do
Praise the Lord
If the kindness you receive
Makes your heart feel so at ease
Praise the Lord
Praise the Lord and pass it on

And when you're filled with
love and joy
Praise the Lord and pass it on
and in everything you do
Praise the Lord
When God pours His love on you
Oh, what joy comes with it too
Praise the Lord
Praise the Lord and pass it on

Chorus:

And when you see all God has made
Praise the Lord and pass it on
Pretty flowers and a sunny day
Praise the Lord
All the good things that you see
come from God and they are free
Singin' out loud
Praise the Lord and pass it on

So at the start of each new day
Praise the Lord and pass it on
And in every little thing you do
Praise the Lord
Each new day He's made for you
so trust in Him to see you through
Praise the Lord
Praise the Lord and pass it on

(BREAK)

Chorus

OUR SONG

Tina Small

Jesus I love you and You love me
This is one love that's meant to be
So let me hold on to all You've given me
And all the times that will be
Times of hope in future plans
Dreams as countless as the sands
The joy of knowing that You'll
Always be there
And all the goodness that we'll share

Who could know or understand our love
And all the things that we've been through
No one else could ever imagine
Except our Father, me and You
Times of laughter times of pain
I've dreamt my dreams though not in vain
we've been so close our hearts are joined as one
Remember this till I come home

So let us struggle my Lord together
And pray that You will help me through
To live my life as You meant me to
Till hand in hand we sing
Our Song

JELLYBEANS AND DIRTY JEANS

Elaine Martin

You keep coming to me
with another question why
Does the caterpillar change into
a pretty butterfly
And will I always love you
that's an easy one for me
So climb up on my lap now
and listen carefully

Chorus:
O-O-O Jellybeans and dirty jeans
ice cream on your nose
now how do you suppose
I could ever stop loving you
Little cars and candy bars
a great big sticky kiss
It's just as simple as this
Yes, I'll always love you

Well you're getting so big now
and soon you'll be grown
But I want you to know that
you'll never be alone

And ever if you break my heart
as kids sometimes do
I'll be ready to forgive
and go on loving you

Chorus

YOU'VE TURNED MY WORLD AROUND

Mark Conrad

So many times I've let my
chance go by
To thank You for the many
things You've done for me
Things I take for granted
Never question how or why
All these gifts were planted
Here before my very eyes

It won't take much time
just a moment's all I need
To acknowledge this sweet life
that's grown up from a seed
Though the days and hours
slip away without a sound
I've got to seize this moment
to give thanks for what I've found

Chorus:
Father, thank you for the
love You sent to me
On the wings of Your great spirit
bringing peacefulness that sets
me free
And Father, thank You for the
joy that I have found
You're the Guiding Light
for my fragile life
and You've turned my world around

It would be such an emptiness inside
To be lost and searching for You,
Father, You're my guide
You're the wise creator
and You know just what I need
my soul's elevator
with Your love I will succeed

Chorus

YOU ARE MY LORD

Greg Listermann

You are my Lord
You are my Lord
You are the way, You are my Lord

You are my life
You are my life
You are the way the truth and
the life

You are our faithful shepherd
Who died for His sheep
The Lamb of God who
paid the price for the sins
of the world

You are my Lord
You are my Lord
You are the way, You are my Lord

You are the resurrection
You are eternal life
You are the Father
You are the Son
You are the Spirit that makes us one

You are my Lord
You are my Lord
You are the way You are my Lord

Produced and arranged by
Mark Conrad for Harken Records, Inc.
Executive Producers: Mary Wright,
Mary Ellen Powers
Recorded at Hark's Place from
December 1980 to May 1981
Album Design: Maura Lisa

Special Thanks To:
Dick "T. Boss" Brown,
Ed Nies, Marge & John Conrad,
Rozzi Fireworks,
John Wright, and above all;
The Lord Jesus, our source
of inspiration and guidance.

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Milt Hinton—Bass
Osie Johnson—Drums
Volume 1
Sometimes I'm Happy
I Only Have Eyes For You
Body And Soul
I Got Rhythm
What Is This Thing Called Love
April In Paris
The Man I Love
Lover Come Back To Me

1





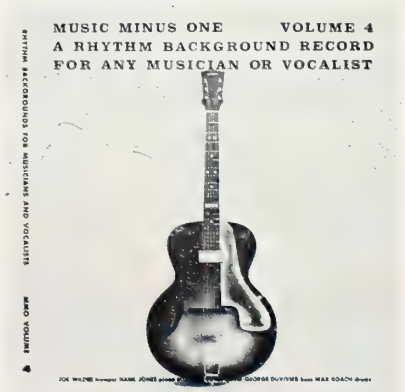
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Mundell Lowe—Guitar
Wilbur Ware—Bass
Bobby Donaldson—Drums
Volume 3
Jeepers Creepers
My Heart Stood Still
You Go To My Head
Just One Of Those Things
Crazy Rhythm
When Your Lover Has Gone
Don't Take Your Love From Me
Strike Up The Band

3

Don Abney—Piano
Jimmy Raney—Guitar
Oscar Pettiford—Bass
Kenny Clarke—Drums
Volume 2
Oh, Lady Be Good
Poor Butterfly
Embraceable You
Three Little Words
I May Be Wrong
Too Marvelous For Words
I Cover The Waterfront
Fine And Dandy

2





Joe Wilder—Trumpet
Hank Jones—Piano
Mundell Lowe—Guitar
George Duvivier—Bass
Max Roach—Drums
Volume 4
Music of GEORGE GERSHWIN
Someone To Watch Over Me
Got A Crush on You
Of Thee I Sing
S' Wonderful
Fascinatin' Rhythm
Bidin' My Time
But Not For Me
Somebody Loves Me

4

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Kenny Burrell—Guitar
George Duvivier—Bass
Art Taylor—Drums
Volume 5
Music of COLE PORTER
Night And Day
Let's Do It
Begin The Beguine
Love For Sale
I Get A Kick Out of You
You Do Something To Me
Anything Goes
You're The Top

5

Music Minus One • 719 Tenth Avenue • New York 19, N. Y.

BYE BYE BLUES



THE GLAD RAGS MUSIC CO.

BYE BYE BLUES

THE GLAD RAGS MUSIC CO.

with CHUCK SLATE

SIDE ONE

Bye Bye Blues 4:00
(Fred Hamn, Dave Bennett, Bert Lown, Chauncey Gray; Bourne Co., ASCAP)

Roll On, Mississippi, Roll On 3:12
(Eugene West, James McCaffrey, Dave Ringle; Shapiro, Bernstein & Co., Fred Fisher Music, ASCAP)

Georgia On My Mind 4:00
Vocal: Patty Fischer
(Hoagy Carmichael; Peer International, BMI)

Chattanooga Choo Choo 3:47
(Mack Gordon, Henry Warren; Twentieth Century Music Co.; ASCAP)

SIDE TWO

Wabash Cannonball 3:03
Vocal: Patty Fischer
(Adapted by Albert Gamse; Larrabec Publications, BMI)

Opus One 3:41
(Sy Oliver, Sid Garris; Embassy Music Corp., ASCAP)

Sweet Georgia Brown 3:22
(Ben Bernie, Maceo Pinkard, Kenneth Casey; Warner Bros., ASCAP)

South Rampart Street Parade 3:56
(Steve Allen, Ray Baudic, Bob Haggart; Leo Feist Inc., ASCAP)





Vocals	Fred, Patty and Liz Fischer
Banjos	Patty Fischer
Piano, Synthesizers, Harmonica, Orchestra Bells, Trombone	Fred Fischer
Guitar	Liz Fischer
Drums	Chuck Slate

Selections arranged by Fred Fischer; special acknowledgement to the Boswell Sisters for "Roll On, Mississippi, Roll On"; child's voice: Chris Fischer; album design by P. Fischer; Artwork by Bob Baldwin; photos by George Argast; recorded and mixed at Helffrich Recording Labs, Allentown, PA.

This album is dedicated to Per.

SR 1221

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SUNNY RECORDS

אונזער ייִדיש



FRUMI COHEN
&
SUSAN COHEN

SONG BOOK INSIDE !!

UNZER YIDDISH

YIDDISH SONGS FOR YOUNG PEOPLE

MAMELOSHN

ML101

אונדזער ייִדיש

OUR YIDDISH

TSVEY

ראזשינקעס מיט מאנדלען
ROZSHINKES MIT MANDLEN

האפ! מיינע המן-טאשן
HOP! MAYNE HOMENTASHN

זאג מאראן
ZOG MARAN

ארום דעם פייער
ARUM DEM FAYER

דו דו
DU DU

ייד דער שמיד
YID DER SHMID

צוויי ניגונים
TSVEY NIGUNIM

OUR AIM IN MAKING THIS ALBUM IS TO TREAT THE EARS OF PEOPLE BOTH YOUNG & OLD, JEWISH & NON-JEWISH, TO A TASTE OF YIDDISH FOLK MUSIC. SOMETIMES THE BEAUTY OF OUR CULTURE'S MUSIC IS BURIED OR FORGOTTEN UNDER THE CONSTANT INFLUENCE OF EVERYDAY POP MUSIC. WE WANT TO THANK SUBURBAN JEWISH SCHOOL FOR DELIVERING US FROM THE LAND OF POP ONCE A WEEK FOR TEN YEARS AND TURNING US ON TO THE MUSIC OF OUR CULTURE. THIS ALBUM IS SIMPLY FOR EVERYONE WHO ENJOYS MUSIC.

— FRUMI & SUSAN COHEN

EYNS

קינדער לידער
KINDER LIDER

אויפן פריפעטשיק
OYFN PRIPETSHIK

טום באלאלייקע
TUM BALALAYKA

דונא
DONA

דרעמלען פייגל
DREMLEN FEYGL

אונדזער נגונדל
UNDZER NIGUNDL

VOCALS : FRUMI & SUSAN COHEN
VIOLIN : BARBARA JAFFE
RECORDER : FRUMI COHEN
FLUTE : ROBERTA GOREN
GUITAR : FRUMI COHEN
VIOLA : LOUISE JAFFE

COVER DESIGN : LESLIE COHEN
ARRANGEMENTS : FRUMI COHEN & BARBARA JAFFE
DU DU ARRANGED BY : ROBERTA GOREN
PRODUCTION : BART ARNTZ
ENGINEERS: D.W. FEARN & MIKE WILSON

Recorded at Veritable Studios, Ardmore, Penna.

Manufactured by MAMELOSHN RECORDS 2627 Sunset Boulevard, Broomall Penna. 19008 Printed in the USA ℗ and © 1979

MAMELOSHN

UNDZER YIDDISH אונדזער ייִדיש



SIDE 1

CHILDREN'S MEDLEY קינדער־ליד פּאָפּורי

Kumt ale, kumt ale
Kumt ale in shul
Di shul iz, di shul iz
Mit kinderlakh ful

קומט אַלע, קומט אַלע
קומט אַלע אין שול
די שול איז, די שול איז
מיט קינדערלעך פֿול

Di lererin, di lererin
Zi shteyt bay der tir
Un shmeykhlt, un shmeykhlt
Tsu dir un tsu mir

די לערערין, די לערערין
זי שטייט בײַ דער טיר
און שמײכלט, און שמײכלט
צו דיר און צו מיר

Zuntik, bulbes, Muntik bulbes,
Dinstik un Mitvokh bulbes
Donershtik un Fraytik bulbes
Shabes in a novene, a bulbe kugele
Zuntik, vayter bulbes

זונטיק בולבעס, מאָנטיק בולבעס
דינסטיק און מיטוואָך בולבעס
דאָנערשטיק און פֿרײַטיק בולבעס
שבת אין אַ נאָוועניע אַ בולבע קוגעלע
זונטיק, חַיסער בולבעס

Eyns, tsvey, dray, fir
Gute kinder zaynen mir
Finf, zeks, zibn, akht
Gut baytog un gut baynakht

איינס, צוויי, דרײַ, פֿיר
גוטע קינדער זײַנען מיר
פֿינף, זעקס, זיבן, אַכט
גוט בײַטאָג און גוט בײַנאַכט

The School
Come everyone, come to school
The school is filled with children
The Teacher
The teacher stands by the door
And smiles at you and me
Potatoes
Every day of the week we eat potatoes
On Saturday, for a change, a potato kugel
Sunday, potatoes again
Counting
One, two, three, four — we are good children
Five, six, seven, eight — good all day and good all night

OYFN PRIPETCHIK אויפֿן פּריפּעטשיק

Text & Music: M.M. Warshavsky

Oyfn pripetchik brent a fayerl
Un in shtub iz heys
Un der rebbe lernt kleyne kinderlakh
Dem aleph beyz

אויפֿן פּריפּעטשיק ברענט אַ פֿײַערל
און אין שטוב איז הייס
און דער רבי לערנט קליינע קינדערלעך
דעם אַלף־בית

Zogt-zhe kinderlakh, gedenkt-zhe tayere
Vos ir lernt do
Zogt-zhe nokh a mol un take nokh a mol
Kumits alef "o"

זאָגט זשע קינדערלעך, געדענקט זשע טײַערע
וואָס איר לערנט דאָ
זאָגט זשע נאָך אַ מאָל און טאַקע נאָך אַ מאָל
קמץ אַלף "אָ"

While the flames burn in the fireplace and warm the house
The Rabbi [teacher] teaches the children the alphabet
Remember what you learn here, dear ones
Keep reciting your A B C's

DU, DU — דו, דו

Text: Eliza Greenblat

Kh'gey arum baym breg fun yam — כ'גיי אַרום בײַם ברעג פֿון ים
Un zukh dir alts arum — און זוך דיר אַלץ אַרום
A shtille khvallye moormlt koym — אַ שטילע כוואַליע מורמלט קוים
Dem tsoyber fun dayn shtim — דעם צויבער פֿון דײַן שטים

Chorus

Du, du fun ale tsarte blumen — דו, דו פֿון אַלע צאַרטע בלומען
Du, du, du, du — דו, דו, דו, דו
Fun ale mayne troymen, du — פֿון אַלע מײַנע מרוימען, דו

Shpreytn zikh di volkns oys — שפּרייטן זיך די וואָלקנס אויס
Het vayt vayt avek — העט ווײַט, ווײַט אַוועק
Flit a vintele on shtil — פֿליט אַ ווינטעלע אָן שטיל
Un klapt on baym breg — און קלאַפּט אָן בײַם ברעג

Chorus — דו, דו .....

Sudet zikh dos vintele — סודעט זיך דאָס ווינטעלע
Mit himlishn gezang — מיט הימלישן געזאַנג
In mayn hartsn tif bay mir — אין מײַן האַרצן טיף בײַ מיר
Vakht oyf a farlang — וואַכט אויף אַ פֿאַרלאַנג

Chorus — דו, דו .....

Shifn geyen oyfn yam — שיפֿן גייען אויפֿן ים
Broyzn oyf a shoym — ברויזן אויף אַ שוים
Du host mayn ru fun mir geroibt — דו האָסט מײַן רו פֿון מיר גערויבט
Gelozn nor a troym — גלאָזן נאָר אַ מרוים

Chorus — דו, דו, ...

I search for you at water's edge
The lapping waves — the magic of your voice
The clouds fill the sky, the wind touches the shore
And arouses a desire in my heart
Then ships stir the waters, raise a foam
As you have stirred my tranquility
And left me with just a dream

YID DER SHMID — ייִד דער שמיד

Lomir, lomir, lomir, lomir — לאָמיר, לאָמיר, לאָמיר, לאָמיר
Zingen a Yiddish lid — זינגען אַ ייִדיש ליד
Eyns, tsvey, dray! Eyns, tsvey, dray! — איינס, צוויי, דרײַ ! איינס, צוויי, דרײַ !
Eyns, tsvey! Eyns, tsvey — איינס, צוויי ! איינס, צוויי
Eyns, tsvey, dray — איינס, צוויי, דרײַ !

Vegn, vegn, vegn, vegn — וועגן, וועגן, וועגן, וועגן
Vegn a Yid a shmid — וועגן אַ ייִד אַ שמיד
Eyns, tsvey, dray! Eyns, tsvey, dray — איינס, צוויי, דרײַ ! איינס, צוויי, דרײַ
Eyns, tsvey! Eyns, tsvey — איינס, צוויי ! איינס, צוויי !
Eyns, tsvey, dray — איינס, צוויי, דרײַ

Day, day, day.....
Zingt a Yiddish lid derbay — זינגט אַ ייִדיש ליד דערבײַ

Shmid der Yid, der Yid, der Yid — שמיד דער ייִד, דער ייִד, דער ייִד
Der Yid, der Yid a shmid — דער ייִד, דער ייִד אַ שמיד
In zayn shmid, in zayn shmid — אין זײַן שמיד, אין זײַן שמיד
In zayn shmider, shmideray — אין זײַן שמידער, שמידערײַ

Ray, ray, ray.....
In zayn shmider, shmideray — אין זײַן שמידער, שמידערײַ

Un er, un er, un er, un er — און ער, און ער, און ער, און ער
Zingt zikh tsu a lid — זינגט זיך צו אַ ליד
A Yiddish lid, a Yiddish lid — אַ ייִדיש ליד, אַ ייִדיש ליד
Zingt a Yiddish lid derbay — זינגט אַ ייִדיש ליד דערבײַ

Bay, bay, bay.....
Zingt a Yiddish lid derbay — זינגט אַ ייִדיש ליד דערבײַ

Let us sing a song, a Yiddish song
About a Jew who was a blacksmith
One, two, three! One two, three!
The blacksmith in his smithy sings a Yiddish song while he works

TSVEY NIGUNIM — צוויי ניגונים

Day, Day, day..... — דײַ, דײַ, דײַ .....

Zingen, zingen — זינגען, זינגען
Zol zayn, zol zayn zingen — זאָל זײַן, זאָל זײַן זינגען

Yaba baba ..... — יאַ־באַ באַ־באַ .....

Yiddish, Yiddish — ייִדיש, ייִדיש
Zol zayn, zol zayn Yiddish — זאָל זײַן, זאָל זײַן ייִדיש

Yaba baba..... — יאַ־באַ באַ־באַ .....

Let there be song!
Let there be Yiddish!

Translations by Fay Hocky and Hesh Jacobs
Transliterations by Frumi Cohen
Typing by Blanche and Hesh Jacobs
Layout and design by Eric Jacobs and Leslie Cohen
Technical assistance by Max Rosenfeld and Rachmiel Peltz

MAMELOSHN RECORDS © 1979 USA


Volume #2
1240 AM
WAGO
All Golden Oldies

Volume #2



WAGO was born, August 22, 1986.....
A healthy bouncin' Golden Oldies Station.
Hot off the presses, here's WAGO'S Second All Golden Oldies Album.
We couldn't wait to do another after Volume One went like hotcakes.
So, here's another dozen of the greatest hits of Rock 'N' Roll!

As we enter our second year of playing Berks County's favorite "All Golden Oldies", we want to thank you, for helping us bring back the greatest hits of all time. Spread the word, tell your friends and wake the neighbors.... "Hail, Hail, Rock And Roll" at 1240AM, WAGO!

THE STAFF AND MANAGEMENT OF WAGO

SIDE ONE

1. ***MEMPHIS*** *(Johnny Rivers)*
2. ***LITTLE DARLIN'*** *(Diamonds)*
3. ***BOOK OF LOVE*** *(Monotones)*
4. ***SINCE I DON'T HAVE YOU*** *(Skyliners)*
5. ***DA DO RON RON*** *(Crystals)*
6. ***SH BOOM*** *(Crew Cuts)*

SIDE TWO

1. ***AT THE HOP*** *(Danny & The Juniors)*
2. ***BLUE MOON*** *(Marcels)*
3. ***LITTLE STAR*** *(Elegants)*
4. ***THE TWIST*** *(Chubby Checker)*
5. ***LOUIE, LOUIE*** *(Kingsmen)*
6. ***16 CANDLES*** *(Crests)*

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PHX-870912

MOUNTAIN MUSIC AT ITS BEST

20

OLD TIME TUNES RECORDED AT THE

37th ANNUAL



Old Fiddler's Convention



At Galax, Virginia



Sponsored by The Galax Moose Lodge No. 733 Loyal Order of Moose

33⅓ R. P. M.
HI-FIDELITY

37th ANNUAL

MONAURAL
Compatible
STEREOPHONIC

Old Fiddlers Convention

SIDE ONE

1. *Letter Edged in Black* ... Bill McDowell – 2:42
2. *June Apple* ... Roger Sprung – 2:55
3. *Dusty Miller* ... Bob Flescher – 2:03
4. *Mocking Bird* ... Jimmy Edmonds – 2:12
5. *Suzie Ann Gal* ... Smokey Valley Boys – 1:47
6. *Fiddlers Dream* ... Southern Mountain Boys – 1:33
7. *Blue Ridge Mt. Blues* ... Franklin Davis – 1:34
8. *Monroe Hornpipe* ... Dempsy Young – 1:23
9. *8th of January* ... Free State Ramblers – 2:28
10. *Sally Ann* ... Teddy Lundy – 1:49

SIDE TWO

1. *Knoxville Girl* ... Betty Smith – 3:38
2. *Blackberry Blossom* ... Jack Cash – 1:33
3. *Ida Red* ... Calvin Cole – 1:28
4. *Devil's Dream* ... Tim Smith – 1:47
5. *Ricketts Hornpipe* ... Free State Ramblers – 1:55
6. *Sally Goodin'* ... High Country Ramblers – 1:33
7. *Cannon Ball Blues* ... Wayne Henderson – 1:26
8. *Big Country* ... Tim Perry – 1:23
9. *Fox on the Run* ... New Grass Express – 2:06
10. *Richmond* ... Ernest East – 1:28

Cover by: GRIGGS HAMPTON

THESE TUNES were recorded in live competition at the 37th Annual Old Fiddlers' Convention, held in Felts Park in Galax, Virginia, on August 10, 11, and 12, 1972.

This Convention which is sponsored by the Galax Moose Lodge #733 is the Oldest and Largest Old Time Fiddlers' Convention in the world and is held the second weekend in August of each year.

It was started in 1935 and has been held every year since, with the exception of one World War Two year, when travel was limited. It has had the same sponsors all through the years.

Hundreds of contestants and thousands of spectators now attend every year, and many come hundreds of miles to get to the Convention. In 1970 it was held as a three-day event.

Galax is a thriving agricultural and industrial city of Southwest Virginia, only a few miles from the famed Blue Ridge Parkway and near the North Carolina line.

The sponsors feel that the Annual Old Fiddlers' Convention is instrumental in perpetuating the country and mountain music which has been handed down from generation to generation in the Blue Ridge Mountains, and like to think that in a small way they are keeping alive the tunes of years gone by, for the people of today to enjoy.

Proper care of this record will prolong its life and increase your listening enjoyment. Keep it in cover when not in use; avoid handling playing surface; clean with soft, slightly damp cloth; set phono for proper needle and turntable speed; check needle frequently for wear. A defective needle can permanently damage a record.

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GAZETTE PRESS, Inc.
GALAX, VIRGINIA

8-10-73


DARO International
EL Cravallo
Neue Party-Hits mit
Enrico
und seinen
Mariachis
Paloma Blanca
Voulez-vous coucher
avec moi?
Shame, Shame, Shame
Ein Lied zieht hinaus
in die Welt
DECCA

El Cravallo

6.22345
AS

Enrico und seine Mariachis

SEITE 1		SEITE 2	
Paloma Blanca	(Bouwens) 1:45	**Buona Sera**	(Sigma-De Rose) 1:44
Voulez-vouz coucher avec moi?	(Lady Marmalade) (Crewe-Nolan) 1:37	**Tipi Tipi Tin**	(Leveen-Grever) 1:38
I Can Help	(Swan) 1:30	**Carmencita's Hombre**	(Binder-Topel) 1:45
Shame, Shame, Shame	(Robinson) 1:30	**Bettina**	(Binder-Topel) 1:24
Ein Lied zieht hinaus in die Welt	(White-Jay) 1:28	**Estrellita**	(Ponce) 1:44
Griechischer Wein	(Jürgens-Kunze) 1:28	**Mexiko City**	(Binder-Topel) 1:45
Valencia	(Padilla) 1:33	**Deguello**	(Tiomkin) 1:45
Dancing Juanita	(Binder-Topel) 1:29	**A Marriage con Mariachi**	(Binder-Topel) 1:25
Lady Of Spain	(Evans) 1:44	**The Good, The Bad And The Ugly**	(Morricone) 1:45
El Cravallo	(Binder-Topel) 1:45	**Bridge Over Troubled Water**	(Simon) 1:44
Mariachi Waltz	(Binder-Topel) 1:37	**Mulita**	(Binder-Topel) 1:37
Waltzing Chiquita	(Binder-Topel) 1:44	**El condor pasa**	(Robles) 1:45

DARO International

Programado para Colombia por CGN

Eine MGH-Produktion

Was eigentlich ist Mariachi-Musik? Ordnet man sie musikalisch in der Folklore ein oder ist sie ein zum Teil auf freier Improvisation basierendes Musikelement, das in Mexiko den Tagesschlager charakterisiert? Beides ist sowohl falsch wie auch richtig, denn die Wurzeln aller Mariachi-Musik liegen in der Folklore und viele Lieder und Tänze, die auf Fiestas, Geburtstagen, Hochzeiten und sonstigen freudigen Anlässen gespielt werden, stammen aus der alten Volksmusik. Andererseits benutzt man ihre Elemente seit Jahrzehnten auch im modernen, populären Musikgeschehen und so gibt es speziell in Südamerika, aber auch in Europa, neue und alte Interessenten von Mariachi-Musik.

Lange bevor unsere Elemente „Happy Sound" Furore machte, hatten die Mariachi-Musiker diesen schon im Blut. Man konnte also bei ihnen nur lernen, wie Spielfreude, gepaart mit Musikalität und nicht zu letzt Disziplin miteinander zu vereinbaren sind.

Diese Elemente auf uns bekannte und in unseren Breiten geläufige Melodien zu übertragen, war kein leichtes Unterfangen. Es war nicht leicht, Musiker zu finden, die spezielle Instrumente wie z.B. das Marimbaphon nicht nur von der schulischen Ausbildung her beherrschen, sondern ihm im Klang und der vielfältigen Anwendung seiner Möglichkeiten den typischen „Sound" zu geben versprachen, der eben einen Teil der Mariachi-Musik ausmacht. Auch ein Akkordeon wird bei den Mariachis anders eingesetzt und benutzt als in der uns geläufigen Musik, und es ist ebenfalls nicht leicht, Geiger zu finden, die den besonderen Strich geigen können, der zwischen freier Improvisation und notengerechter Interpretation liegt. Typische „tex-mex-Trompeten" hinzuzufügen, deren Sound seit Herb Alpert ein Welterfolg ist, war ein weiteres, wesentliches Element. Und fast noch schwerer war es, Pianisten zu finden, die mit der improvisatorischen Brillanz eines Folklore-Musikers, gleichwohl mit ungeheurer Präzision, Intuition und Improvisation bekannte und neue Melodien zu interpretieren imstande sind.

Alles in allem scheint es dieser Produktion gelungen zu sein, nicht nur die richtigen Musiker zu finden, sondern auch die richtige Mischung herzustellen. Daß dazu auch ein ausgefeiltes Arrangement gehört, versteht sich bei dem hohen Anspruch dieser Musik von selbst, und es darf gesagt werden, daß auch die Arrangements außergewöhnlich geglückt sind.

So ergeben beste europäische Musiker der Spitzenklasse Elemente der mexikanischen Folklore, moderne Melodien und Evergreens und ein paar wohldurchdachte, neue Kompositionen einen Sound, wie er in unserer „Party-, Pop- und Tanzmusik" wohl einmalig ist. Eine Mischung aus Musikalität, Lebensfreude und fröhlicher Improvisation, wie sie nicht immer auf unsere schwarzen Scheiben kommt. Musik zum Tanzen, zum Träumen, zum Unterhalten, für die Party oder gegen die Party, wie immer Sie es wollen. Man kann zuhören, man muß aber nicht, denn die eingängige Art der Interpretation erlaubt auch ein ruhiges Gespräch, einen Whisky oder einen Tequilla und, wenn man in Stimmung ist, auch einen fröhlichen Mitsinger. Viel Spaß also bei ENRICO UND SEINEN MARIACHIS!

Margret Martin

(P) 1975

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The Old Hollow Stringband



The Old Hollow Stringband

Old-Time Music From North Carolina



Top Row: Riley Baugus, Kirk Sutphin, Will McIntyre
Bottom Row: Wayne Sutphin, Terri McMurray

February 14, 1986
Danville, Virginia

From the days of Charlie Poole and Ben Jarrell right up into our own time, North Carolina has produced some of the finest old-time music and musicians found anywhere. The Old Hollow Stringband is the latest in that grand tradition. I have had the personal pleasure to be in their company many times and their music is magnificent! Not only do they play beautifully, but they capture the spirit of the music they revere and respect. It's not an imitation — it's the real thing.

Listen and enjoy!

Kinney Rorrer

4-29-86

Flyin' Cloud RECORDS

FCOT.000'

SIDE ONE

SECOND JOHN HENRY (G) 2:59
Source: "Swing Your Partner" with dance calls by the Four Virginians (Richard Bigger, Elvin Bigger, Fred Richards, and Leonard Jennings), OKEH 45181, 1927.
Kirk- Fiddle; Riley- Guitar; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

JOHN BROWN'S DREAM (A) 3:12
Source: Tommy Jarrell
Kirk- Fiddle; Terri- Banjo; Riley- Guitar; Wayne- Guitar; Will- Bass

YUM YUM BLUES (D) 2:53
Source: Clayton McMichen and his Georgia Wildcats, COLUMBIA 15723, c. 1930.
Terri- Vocals and Banjo-Uke; Kirk- Fiddle; Riley- Guitar; Will- Bass

FORKS OF SANDY (G) 2:34
Source: Posey Rorer and The North Carolina Ramblers, COLUMBIA 15106, 1926.
Kirk- Fiddle; Riley- Guitar; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

BACKSTEP CINDY (D) 2:42
Source: Tommy Jarrell
Kirk- Fiddle; Terri- Banjo; Riley- Guitar; Wayne- Guitar; Will- Bass

TENNESSEE MOUNTAIN FOX CHASE (C) 2:32
Source: Vance's Tennessee Breakdowners, Fiddler's Convention in Mountain City, Tennessee, COUNTY 524, c. 1928.
Kirk- Fiddle; Riley- Guitar; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

BYE & BYE I'M GOING TO SEE THE KING (G) 2:50
Source: Washington Phillips via Joe LaRose on Tuxedo Blues by Andy Cohen and Joe LaRose, GREEN LINNET RECORDS, SIF 1033, 1981.
Terri- Vocals; Riley- 12-String Guitar

SIDE TWO

LYNCHBURG TOWN (G) 3:04
Source: The Highlanders (Charlie Poole, Odell Smith, Lonnie Austin, Lucy Terry, Roy Harvey), PARAMOUNT, 1929. Anthologized on The North Carolina Ramblers, BIOGRAPH 6005, 1972.
Buck Easley- Fiddle; Kirk- Fiddle and Banjo; Alice Easley and Kathy Rorrer- Piano; Terri- Banjo-Uke; Riley and Wayne- Guitars

REUBEN (A) 4:07
Source: Tommy Jarrell
Riley- Vocals and Guitar; Kirk- Fiddle; Terri- Banjo; Wayne- Guitar; Will- Bass

DIXIE RAG (C) 2:36
Source: Jess Johnston (Jess Hillard and his West Virginia Hillbillies), CHAMPION 16670, 1933.
Kirk- Fiddles; Riley- Guitar; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

DUCKS ON THE MILLPOND (D) 1:55
Source: Tommy Jarrell
Kirk- Fiddle; Terri- Banjo; Riley- Guitar; Wayne- Guitar; Will- Bass

LADIES ON THE STEAMBOAT (G) 1:57
Source: Burnett and Rutherford, COLUMBIA 15209, 1927. Anthologized on A Ramblin' Reckless Hobo, ROUNDER RECORDS 1004.
Kirk- Fiddle; Riley- Banjo; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

FALL ON MY KNEES (D) 3:15
Source: Tommy Jarrell
Terri- Vocals and Banjo; Kirk- Fiddle; Riley- Guitar; Wayne- Guitar; Will- Bass

JOHN HENRY (A) 1:23
Source: Tommy Jarrell
Kirk- Fiddle; Terri- Banjo; Riley- Guitar; Wayne- Guitar; Will- Bass

The tunes credited to Tommy Jarrell were learned on frequent visits to Tommy's house in Toast, NC.

PRODUCED by the Old Hollow Stringband and Doug Rorrer.

RECORDED January 25 and February 1, 1986 by Doug Rorrer, Flyin' Cloud Records, Route 2 Box 436, Madison, NC 27025.

PHOTOGRAPHY and cover design by Deni McIntyre.

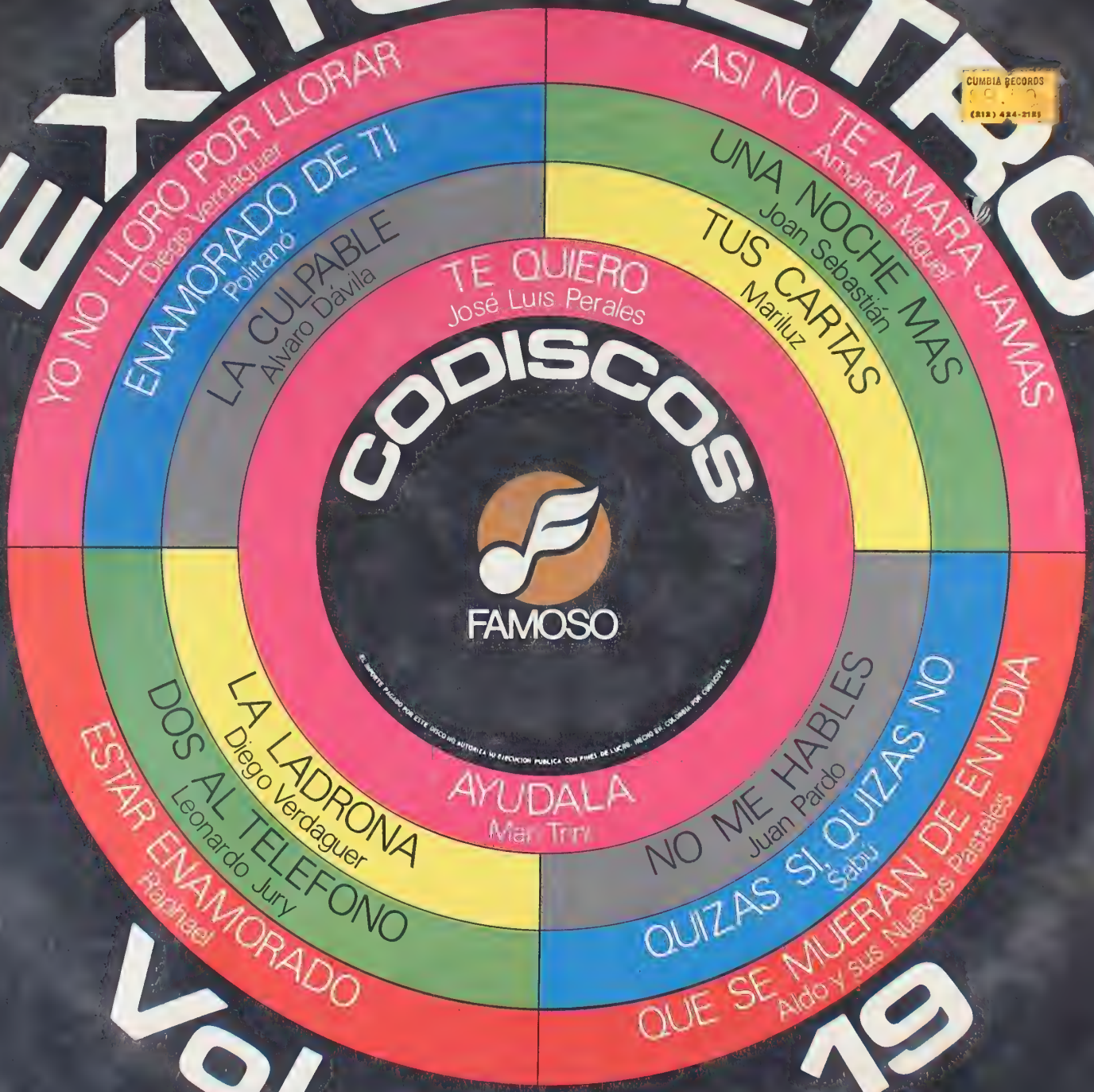
THANKS to Mom and Pop, Bobbie Sutphin, Sybil Caudle, Alice and Buck Easley, Kathy Rorrer, Kinney Rorrer, Paul Brown, Rich Hartness, Danny McLean, WPAQ, our families and friends.

FOR BOOKING INFORMATION CONTACT: The Old Hollow Stringband, 5530 Davis Road, Walkertown, NC 27051.

MADE IN USA

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EXITOMETRO



Vol. 19

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EXITOMETRO Vol.19

1

LA LADRONA
Diego Verdaguer
(Diego Verdaguer - Amanda Miguel - Graciela Carballo)

TE QUIERO
José Luis Perales
(José Luis Perales)

QUIZAS SI, QUIZAS NO
Sabú
(D. Pace/ P.Barabani/ E. Ghinazzi/Vers. Español Michelle)

ENAMORADO DE TI
Politano
(D. Politano)

ESTAR ENAMORADO
Raphael
(M. Alejandro/A. Magdalena)

DOS AL TELEFONO
Leonardo Jury
(L. Jury / J. Saidon / E. Bornemann)

QUE SE MUERAN DE ENVIDIA
Aldo y sus Nuevos Pasteles
(Compuesta por Jesus)

2

ASI NO TE AMARA JAMAS
Amanda Miguel
(D. Verdaguer/ Graciela Carballo/A-Miguel)

NO ME HABLES
Juan Pardo
(Juan Pardo)

UNA NOCHE MAS
Joan Sebastián
(Joan Sebastián)

YO NO LLORO POR LLORAR
Diego Verdaguer
(Diego Verdaguer - Rubén H. Lotes - Graciela Carballo)

TUS CARTAS
Mariluz
(Mariluz Granados)

LA CULPABLE
Alvaro Dávila
(Alvaro Dávila)

AYUDALA
Mari Trini
(Mari Trini)

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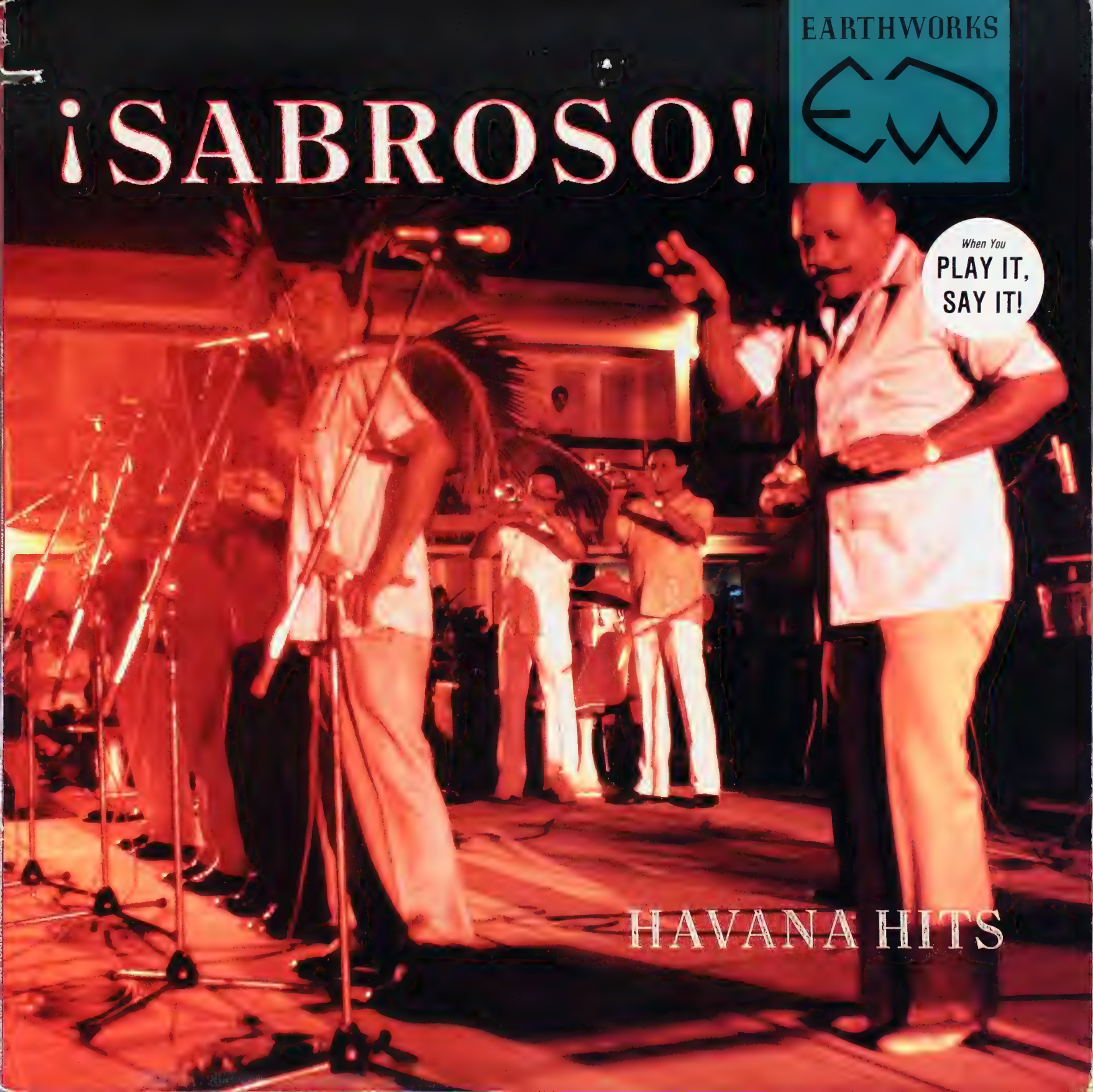
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EARTHWORKS

¡SABROSO!



HAVANA HITS



¡SABROSO!

A. 1. **A LOS RUMBEROS DE BELEN (3.52)**
GRUPO SIERRA MAESTRA
Produced by Alberto Vera
Composed by Roberto Nunes

2. **CAMINA Y VEN (3.16)**
CELINA GONZALEZ
Produced by Felix Morales/Juan Pablo Torres
Composed by Siro Rodriguez

3. **EL SON DE NICARAGUA (4.05)**
ORQUESTA CHEPIN
Produced by Pedro Depestre
Composed by Electo Rosell

4. **RUCU RUCU A SANTA CLARA (4.16)**
GRUPO IRAKERE
Produced by Reynaldo Fernandez Pavón
Composed by José Luis Cortes

5. **CHILINDRON DE CHIVO (4.40)**
CONJUNTO CASINO
Produced by Edgar Hernandez Collazo/Irais Huerta
Composed by Agustin Ribot

B. 6. **DE KABINDE A KUNENE UN SOLO PUEBLO (3.52)**
CONJUNTO LOS KARACHI
Produced by Eduardo Rosillo/Tony Lamas
Composed by Julio R. Poull

7. **ANDA VEN Y MUEVETE (7.16)**
ORQUESTA LOS VAN VAN
Produced by Juan Formell
Composed by Juan Formell

8. **VUELA LA PALOMA (3.57)**
CONJUNTO RUMBAVANA
Produced by Joseito Gonzalez
Composed by Felix Reyna

9. **SE QUE TU SABES QUE YO SE (5.32)**
ORQUESTA REVÉ
Produced by Elio Revé Matos
Composed by J. C. A. Rodriguez

Manufactured and distributed by WEA through arrangement with Atlantic Records. Warning: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

1985 saw the release of Earthworks' first compilation of Cuban Dance music – "Viva el Ritmo!". Cuba's musicians have had an enormous influence on popular music throughout the Americas, Europe and Africa. "Sabroso" shows that influence will continue.

Jazz

Cuban jazz re-emerged outside Cuba in the early 1980s; for many jazz fans it was a rediscovery and a revelation – Cuban jazz owed a lot to the modern jazz of the 60s and 70s but it always returned to traditional Cuban rhythms and their percussive Afro-Hispanic roots.

Pianist Chucho Valdes' group Irakere is now one of the most popular touring jazz groups around and "Rucu Rucu a Santa Clara" is a big favourite everywhere. Irakere are as comfortable with Duke Ellington or Dizzie Gillespie as they are with 19th Century danzones, European classical music traditional African forms or fast and furious dance music.

Country Music

The roots of much modern Latin American music are to be found in the country music of Oriente and Guantanamo, the eastern provinces of Cuba. Many of the most important rhythms of Cuban music – the son, son montuno, guajira and bolero – come from this end of the island.

Cuba's most famous and popular country musician is Celina Gonzalez. Her version of "Camina y Ven" – a classic of the famous Trio Matamoros – shows the power of her voice.

Cuba's Answer to Salsa

The popular modern music of the dance halls, clubs and streets is Cuba's answer to Salsa. Much of Salsa – a mixture of Afro-Cuban, Puerto Rican and Columbian music – is based upon the Son and Son Montuno. But for many musicians in Cuba, salsa is "Something I put on my food, not something I play".

The son montuno covers a multitude of styles; contrast the driving percussion and screaming brass of Chepin's "El Son de Nicaragua" written to celebrate the overthrow of the Somoza dictatorship with Casino's "Chilindron de Chivo" – the changes of tempo, the almost obligatory piano solo and the choral refrains which mark son montuno.

This album is full of tributes; just as Chepin has used his favourite form for Nicaragua, Los Karachi use theirs – the merengue – in a wild homage to the independence of Angola, "De Cabinda a Cunene un Solo Pueblo". "A Los Rumberos de Belen" with its introduction of Havana style guaguanco is Sierra Maestra's way of showing their respect for the percussionists who still play traditional Afro-Cuban rhythms.

"Vuela La Paloma" by Rumbavana and "Frutas del Caney" by Grupo Monumental are modern versions of two more "golden oldies". Rumbavana's brass section is special even for Cuba; listen and you'll soon know why!

But the two most popular bands in Cuba are Los Van Van and Orquesta Revé and the two constantly vie for 'top' position. Los Van Van was formed by Juan Formell who used to be the bass player with Orquesta Revé, led by Elio Revé.

Most of Revé's songs are based on the changui, a very old version of the son from Guantanamo. "Se que tu sabes que yo se" – "I know that you know that I know!" – is a modern changui and its celebration of a popular catchphrase perfectly captures the mood of streetlife in Old Havana.

Meanwhile Van Van's are based on the songo – a newer mix of son, rumba and rock music. Los Van Van are a modern version of a charanga – a type of band dating back to the turn of the century based around flute, violins, piano, double bass and Cuban percussion. They've added more latin percussion, violin, brass and... synthesizers and drum machines. The songo featured here is "Anda Ven Y Muevete" which has since been recorded by Ruben Blades and Harry Belafonte.

This album doesn't begin to cover the wealth that is Cuban music; what it does do is offer you a cocktail of some of the best in Cuban Dance music – truly sabroso!

Eva Amador and Ray Collingham.

HAVANA HITS

1. A LOS RUMBEROS DE BELEN: To the Rumba Players of Belen (guaguanco son)
In the barrios of Belen
There are 'rumberos'
Who remember how the drums used to be played.
Young men go there to see the 'rumberos'
Who still play in spite of their age.

2. CAMINA Y VEN: Come Take a Walk
(son montuno)
Come take a walk up the hill.
Come take a walk up the hill.
How pretty is the morning in this ever green prairie
How pretty is the morning in this ever green prairie
How much beauty is held in this wide savanna.

3. EL SON DE NICARAGUA: A Son for Nicaragua
(son montuno)
I had a great desire to know Nicaragua
The motherland of Sandino, a General of a free people
Long live the new country of the children of Sandino
Somozismo is finished.

4. RUCU RUCU A SANTA CLARA: Rucu Rucu to Santa Clara
(rucu rucu)
Santa Clara, Santa Clara
I'm going tomorrow with Cacha to Santa Clara
From east to west there's no-one who can equal me
I'm going to Santa Clara and I'm not going to stand
I'm going in an air-conditioned "Colmillo Blanco"*.

*A big inter-city bus.

5. CHILINDRON DE CHIVO: Goat Curry
(son montuno)
They killed a goat and they ate it
They killed a goat but they gave me none.
Oh what a delicious goat the one that Miguel ate
Oh please let me see it!
I'd love to eat some curried goat!

6. DE KABINDA A KUNENE UN SOLO PUEBLO:
From Kabinda to Kunene one People
(guaracha merengue)
From Kabinda to Kunene, one people, one people, one people
One nation, one people, one people, one people
If you go south, one people
If you go north, one people
If you go to Huambo, one people
If you go to Luanda, one people.

7. ANDA VEN Y MUEVETE: Come and Get Moving
(songo 84)
Get yourself in the action
Get moving, get moving
Let yourself be taken
Get moving, get moving
Give it all your heart
Get moving, get moving
If you want to move with me
Look at me, look at me
Give it all you've got, but give it without stopping
Look at me, look at me.

8. VUELA LA PALOMA: The Dove Flies Away
(bachata son)
The dove flies from her dovecote
And flies and flies so she won't come back
And my heart is dying, dove, for loving you too much.

9. SE QUE TU SABES QUE YO SE: I know that you know that I know
(changui son)
Now the people really have something new
"I know that you know that I know"
It's a wisecrack, it's popular
In every barrio everyone's talking about it



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Las grandes Orquestas de Colombia

de Andrés Falgás

Sonolux

LP 12 - 105

las mejores canciones



LAS FAVORITAS DE

ANDRES FALGAS

Sonolux

LP 12 - 105

LADO 1

SIN LAGRIMAS - Tango
J. M. Contursi - Charlo

LA NOCHE QUE ME ESPERES - Vals
Juan Canaro

TU PIEL DE JAZMIN - Tango
J. M. Contursi - Mariano Mores

ALMA EN PENA - Tango
F. García Jiménez - A. Aieta

NO ME PREGUNTEN POR QUE - Tango
Carlos Di Sarli

TU OLVIDO - Vals - A dúo con Andrés Falgás
Gardel - Razzano



LADO 2

PORQUE TE CONOCI - Tango
Morales - Lapenna - Andrés Falgás

CARICIAS PERDIDAS - Vals
Héctor Stamponi

ERAS COMO LA FLOR - Tango
Mario Arrieta - Roberto Rufino

ALONDRA - Tango
Andrés Falgás - Roberto Rufino

LA MADRUGADA - Tango
Cátulo Castillo - Angel Maffia

TU EL CIELO Y TU - Tango
Héctor Marcó - Mario Canaro

Andrés Falgás, ha tenido en el tango categoría de emperador. Sus triunfos no se limitaron solamente a su país natal, la fabulosa Argentina, en donde se inició a los 14 años de edad cuando ganó un concurso de intérpretes de tango en la emisora Radio Belgrano, y en donde durante años colaboró como vocalista de importantes grupos típicos, como la típica de Rodolfo Biagi, el Cuarteto de Juán Canaro y otros, sino que se prolongaron en otros países, aun en aquellos adonde apenas en forma muy somera alcanzó la vigencia de la época gardeliana.

Falgás, es uno de los favoritos del público chileno. En Colombia se aplauden sus interpretaciones casi desde la misma época de su gran triunfo en Buenos Aires. Centroamérica supo de él y de sus canciones, cuando Falgás visitó a Méjico y triunfó en el cine de ese país convirtiéndose en uno de los sucesos musicales más notables que allí se recuerdan. Los años no han podido borrar ese recuerdo, y el nombre de Andrés Falgás, sus sentidas interpretaciones porteñas, sobreviven a las modas y a los años, con categoría indiscutible.

SONOLUX, la marca de las estrellas, aprovechó una de las triunfales jiras de Falgás por nuestro país, para llevar al microsurco sus grandes creaciones de ayer y de hoy. Roberto Pansera argentino y Luis Uribe Bueno, colombiano, hicieron arreglos modernos y magníficos de las melodías que han hecho su historia artística, y el público recibió jubilosamente la resurrección de estas páginas inolvidables, siempre triunfales.

Tangos de ayer y de hoy, dichos con el personalísimo estilo de quien tiene categoría y popularidad, en este disco Long Play que es una alegre ventanilla a un Buenos Aires de bandoneones y guitarras, que se despereza romántico en la calle Corrientes, y saluda diariamente las sombras de Gardel y de Magaldi, con sones de evocación y de leyenda.

Producido por INDUSTRIA ELECTRO-SONORA LTDA. Medellín-Colombia

INDULITO

Lee Allen and the Dew Mountain Boys

OLD HOMESTEAD COUNTRY SERIES
STEREO 90006

Sacred Songs and Mountain Ballads



OLD HOMESTEAD STEREO 90006

Lee Allen *and the* Dew Mountain Boys

Sacred Songs and Mountain Ballads

Side One

SHE'S RESTING IN HEAVEN – 2:35
Lee Allen - Jaymore - BMI

LORD WATCH O'ER MY DADDY – 2:56
Arr. Lee Allen

PIKE COUNTY BREAKDOWN – 3:04

I'M JUST SOMEONE YOU'VE FORGOTTEN – 3:24

LADY AT THE BAR – 2:53
Lee Allen

ORANGE BLOSSOM SPECIAL – 2:13
P. D.

PRAISE GOD I'M READY TO GO – 2:34
Moore, Napier

Side Two

FLOWERS ON HER GRAVE – 2:45
Lee Allen - Jaymore

SLEEP MOTHER SLEEP – 4:04
Lee Allen - Jaymore

WILDWOOD FLOWER – 2:24
P. D.

GIRL OF SHAME – 3:23
Lee Allen - Jaymore

DON'T GO OUT TONIGHT – 2:25
P. D.

PANHANDLE COUNTRY – 3:31

LET ME REST – 2:07
R. Stanley

Art Work–Stan Hester–Milford, Michigan
Recorded at Bill Carpenter Studio
8230 Hyne Rd., Brighton, Michigan

✳

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OLD HOMESTEAD RECORDS
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Brighton, Michigan 48116

OLD HOMESTEAD COUNTRY SERIES
STEREO 90006



Lee Allen was born near Jackson, Kentucky. He grew up in the country, a poor boy, like all entertainers that really does and loves to do the real down to earth old time music.

Lee sings from the heart, just the way he feels it.

Many of the songs that Lee has done in the past have been of actual happenings and true experience. At this time I haven't heard this Album, but I'm sure that Lee has put forth all he had to make this album his best yet.

Ralph Stanley

LEE ALLEN – Plays lead guitar and sings lead and tenor.
HAROLD STAGGS – Plays fiddle
WILBUR HALL – Plays banjo and sings tenor.
DAVE COX – Plays mandolin and sings baritone.
DALIN JACKSON – Plays bass.
NOLAN FAULKNER – Plays twin mandolin on "Praise God I'm Ready To Go".

OTHER LP's AVAILABLE

90001 A Tribute to Wade Mainer
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90003 The Pleasant Valley Boys–He's Calling Me
90004 Larry Sparks and the Lonesome Ramblers
90005 Miller Brothers–Sacred Songs with a Down Home Flavor

Martin Printing & Album Co

9-15-72


The Revelations Quartet
I Will Sing & Praise The Lord
Stereo
PB1057

The Revelations Quartet

March 17, 1973, the first performance by the **Revelations.** Also, the day on which the worst snowfall of the season came to Northern Indiana. We were to perform at a little country church south of our home, Logansport, Indiana. Despite the snow, after much prayer and communication with God, the singing went on.

The memories of that night are still very fresh, as are the memories of the many days since. We've had some great concerts—we've seen the spirit of God work many times.

Now, one year later, March 25, 1974, we find ourselves recording our first album. The success that we enjoy we have you to be thankful for and most importantly of all, our God. But you, our friends, have supported us in many ways. So it is to you that we dedicate this album, **I WILL SING AND PRAISE THE LORD.** Along with it we send our heart-felt thanks and appreciation.

Sincerely,
The Revelations



Side 1
I Will Sing and Praise the Lord Clothier 2:07
Didn't He Shine Reynolds.McDill/Benson 2:29
Gettin' Ready Today Hatfield/Rambo 1:42
Jesus Made Me Higher Omartin/Chappel ASCAP 3:01
The Lighthouse Hinson/Journey BMI 3:17

Side 2
God Speaking to You Salsbury Word ASCAP 2:13
Jesus Is The Answer Crouch Lexicon ASCAP 2:16
Why Me Kristofferson Resaca 3:33
One More Day Craft Silverline BMI 3:02
Plenty of Time McLean Harvest Time 3:21

The Revelation Quartet
Bass **Greg Van Soest**
Baritone **Martin Lewellen**
Second Tenor **Steve Nicoll**
First Tenor **Tom Hettinger**
Piano **Dan Sylvester**

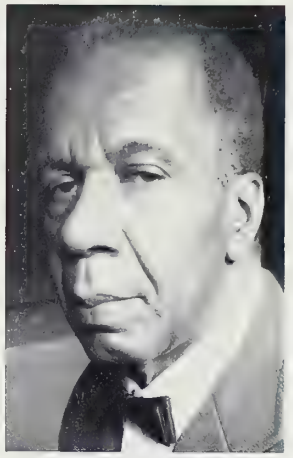
Producer **John Darnall**
Engineer **Marshall Sanders**
Photography **P. G. Rigel**
Art Direction **J. David Liverett**
Drums **Gary Rinker**
Bass **Chuck Thomas**
Guitar **Jeff Foster**
Guitar **John Darnall**

PINEBROOK RECORDING STUDIO
Alexandria, Indiana

SIR GODFREY PLAYS THE BLUES

AND OTHER FAVORITES





The music on this album encapsulates much of the early history of solo jazz improvisation and leans, for reasons that will soon be obvious, toward the richly orchestrated, two-handed style that seemed to have become passe **forty years ago. It was the beboppers who nearly sounded the death knell for the sort of piano playing one hears here and in the work of such veteran pianomen as Eubie Blake and Earl Hines, to say nothing of such** newer **pianists as Ray Bryant and Oscar Peterson. By emphasizing speed and** horn **technique, the boppers sacrificed many of the elements of** piano **technique developed by such eminent keyboard artisans as James P. Johnson and Art Tatum... which was exactly what they had in mind, of course.**

Neville Godfrey was born in New York City on February 26, 1914. He first began playing the piano at the age of nine, having been taught hymns by his mother. Godfrey has kept the spiritual side of his upbringing active, for he has continued to accompany church choirs from then until now. He also studied casually with his cousin, Clarence Profit, who much later took him to meet Art Tatum, with whom Profit hung out in Harlem in the early '30s. Godfrey began formal studies of the classics at the age of eleven, and shortly thereafter began performing at church parties with a neighborhood band that included trumpeter Charlie Shavers. According to Godfrey, Shavers then played a very beautiful banjo

In addition to having met Tatum, courtesy of his cousin, Clarence Profit (himself a pianist of note), Godfrey also made the acquaintance of Willie The Lion **Smith, whom he often heard practicing in the same house where Godfrey took piano lessons. Besides introducing his younger cousin to Tatum, Profit also led Godfrey into the company of Herman Chittison and Fats Waller. Yet another influence, as Godfrey himself relates at the beginning of Side Two, was Duke Ellington; and his exquisite reading of** Sophisticated Lady **reveals how deeply he absorbed Ellington's message.**

Throughout his early years Godfrey continued his study of the classics and his devotion to that genre **paid off in the mid-40s when, soon after his return from World War II, in which he'd served in the European Theater, he held a solo recital at Carnegie Hall where he performed Tchaikovsky's** Concerto No. 1 in B-Flat for Piano and Orchestra **using a special arrangement of his own that enabled him to play both parts.**

Prior to going into the Army he had, in the late '30s, accompanied several blues singers, among them Lil Green and Mabel Robinson... with whom he composed Mine All Mine, **one of the tunes heard here. These were casual dates, generally just for a weekend or one night. In the late '40s Godfrey worked during the summer at various resorts in the Catskills and also continued to write classical music, a practice in which he is still engaged.**

In the mid-50s Godfrey moved to Los Angeles where he began playing for the Redeemer Presbyterian Church choir. From there he branched out and became a member of the Eugene Jackson Trio. Jackson (who was one of the Our Gang **characters) played saxophone, mc'ed and usually clowned around. The third member was Freddy Baker who played drums and sang. For nine years they performed in clubs in San Diego, Orange County and Los Angeles. One of their longest gigs was a three-year stay at The Dragon Den, a Chinese club in Bellflower, where they backed up a variety of acts that included strippers, singers, comedians and tap dancers, as well as putting on their own show. Ten years ago Godfrey moved to Northern California and for the past seven years has been living in Chico where he pursues an active schedule of writing and teaching (both jazz and classics), in addition to accompanying a local church choir. He has also maintained his** chops **by playing Chico area clubs and, with his wife Ruthe on drums, has been in residence at Gregorio's, a bar and restaurant.**

Godfrey is quick to point out that people want to hear the melodies, and the music on this album reflects much of what his regular listeners have come to appreciate. From the quiet introspection of Sophisticated Lady **to the florid flagwaving of** Granada, **with a few forays into boogie woogie and the blues, Godfrey celebrates the intrinsic values of the music he chooses to play and honors the composers' original intent while doing so. His inclusion of** St. Louis Blues **is a case in point, for Godfrey asserts that... as a blues (and fully aware that, strictly speaking it really isn't one)... it has never been surpassed since its composition by W.C. Handy in 1914. Not only is it his wife, Ruthe's, favorite, but that its appeal is still as strong now as it was 68 years ago is attested to by the fact that it finished in the top ten of a compilation of songs that made up the** Alltime American Songbook, **a PBS special hosted by Dinah Shore.**

The Blues and Other Favorites **reflects the sort of music that Godfrey heard as a young man roaming Harlem in the early '30s: blues, spirituals, the free-wheeling give and take that occurred during rent parties and cutting contests and, above all... Art Tatum, that** terra incognita **to which Clarence Profit played Virgil to Godfrey's Dante.**

Miles Jordan 5/15/82

Side One

1. ***Sir Godfrey Reminisces*** *0:50*
   Neville Godfrey (Speaking)
2. ***Mine All Mine*** *2:33*
   Neville Godfrey and Mabel Robinson
3. ***Boogie Woogie Blues*** *2:47*
   Neville Godfrey
4. ***St Louis Blues*** *3:40*
   W.C. Handy
5. ***Willow Weep for Me*** *4:49*
   Ann Ronnell
6. ***Old Time Blues*** *4:03*
   Neville Godfrey

Side Two

1. ***Sir Godfrey Reminisces*** *0:50*
   Neville Godfrey (Speaking)
2. ***Mood Indigo*** *2:49*
   Duke Ellington
3. ***Sophisticated Lady*** *3:20*
   Duke Ellington
4. ***I Got It Bad*** *4:27*
   Duke Ellington
5. ***Granada*** *5:19*
   Augustin Lara
6. ***My Love for You*** *3:14*
   Neville Godfrey and Eddie Pickett

01-82 Stereo
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Chico, California 95926
916 345 4826

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Producer: ***Ruthe Godfrey/ Barney Flynn***
Recording: ***Barney Flynn***
Essay: ***Miles Jordan***
Design: ***Gregg Berryman***
Photography: ***Leslie Flores***
Mastering/Pressing: ***Kdisc***





CORO SAN PABLO

Jesucristo me hizo libre

KEN-DEL
CUSTOM RECORDS
LP-9190



CORO SAN PABLO

Volume 1

La Comunidad
avanza unida

Stereo

Stereo

PRICE 20

KEN-DEL CUSTOM RECORDS LP-9190

Coro de la IGLESIA SAN PABLO

St. Paul's Choir

Lado 1/Side 1

1. Desde Puerto Rico — (I Come From Puerto Rico)
2. Pescador de Hombres — (Fisher of Men)
3. Señor Ten Piedad — (Lord, Have Mercy)
4. Gloria a Dios en el Cielo — (Glory to God in the Highest)
5. Aleluya — (Alleluia)
6. Aclamación Eucarística — (Eucharistic Acclamation)
7. Hoy He Vuelto — (Today I Have Returned)

Lado 2/Side 2

1. Jesucristo Me Hizo Libre — (Jesus Has Set Me Free)
2. Sabes Algo de Amor? — (Do You Know Something About Love?)
3. Cantemos La Navidad — (Let's Sing of Christmas)
4. Como Niños — (As Little Children)
5. Preciosa

Bajo la inspiración del Espíritu del Señor, el Coro de la Iglesia San Pablo de Wilmington, Delaware, se lanza a hacer su primera grabación deseando llevar entusiasmo, alegría y libertad cristiana a todos los corazones hispanos de los Estados Unidos y los países latinos a donde llegue. Con la profundidad de su fé, su música, y su cultura, espera hacer posible el mandato del Señor de llevar su mensaje de amor hasta los confines de la tierra.

The Music Ministry of St. Paul's Catholic Church of Wilmington, Delaware, presents its first recording with the hope that it will bring a sense of enthusiastic joy and spiritual freedom to all who hear it. These songs — some original and others our own arrangements of traditional favorites — are an expression of our faith, our music, and our culture. Through them we seek to carry our Lord's message of love to the ends of the earth.

Toma Señor en tus manos esta primicia que hoy te presentamos como la mejor ofrenda de amor y agradecimiento por los dones que tu pusiste en nuestras manos. Durante 12 anos son muchos los que han plasmado parte de su ser en esta obra para tu gloria. Gracias Señor por todos ellos y de forma especial por Madre Angeles, Hna. Ana Isabel, y las demás Siervas de San Jose que se han consagrado al mejoramiento de nuestra comunidad tan lejos de su patria y familia. También Señor gracias por la ayuda y colaboración de nuestra comunidad parroquial con su párroco R.P. Michael Roark y su secretaria Marianne Espinoza. Gracias Señor por haberte fijado en nuestra pobreza. Sin merecerlo nos has escogido para ser tus alegres mensajeros. Gracias, Señor.

CORO SAN PABLO

Produced, Recorded and Manufactured by KEN-DEL PRODUCTIONS INC., Custom Record Division
111 Valley Road, Richardson Park, Wilmington, Delaware 19804. TEL: (302) 655-7488

Recorded on location by Ken-Del Studios.
Ed Kennedy, Engineer

Fotos: Ruperto Burgos

DML-8106

DIMSA
DISCOS ALTA FIDELIDAD
Y ESTEREOFONICOS

SELECCIONES DEL PROGRAMA

Así es mi tierra

CON JOSE JUAN

LA REVELACION
DE LA CANCION
RANCHERA
MEXICANA



Asi es mi Tierra

DML-8106

DIMSA
DISCOS ALTA FIDELIDAD Y ESTEREOFONICOS

Selecciones del programa del mismo nombre

LADO 1

*	ASI ES MI TIERRA (C. Mexicana) (Tata Nacho)	40524	3'33	Pham.
**	LA FERIA DE LAS FLORES (C. Ranchera) (Chucho Monge)	40521	2'55	Pham.
*	OJOS TAPATIOS (C Mexicana) (Fdo. Méndez-J. F. Elizondo)	40527	3'30	Pham.
**	COCULA (Son Jaliscience) (Manuel Esperón y E. Cortazar)	40518	2'40	Pham.
*	ADIOS MARIQUITA LINDA (C. Mexicana) (Marcos Jiménez)	40528	3'23	Pham.
**	LAS GAVIOTAS (C. Mexicana) (Manuel Esquivel)	40522	1'51	Brambila

LADO 2

*	ADIOS MI CHAPARRITA (C. Mexicana) (Tata Nacho)	40526	3'08	Pham.
**	EL REMERO (C. Ranchera) (Chucho Monge)	40519	2'35	Pham.
*	CANCION DEL CORAZON (C. Mexicana) (Alfonso Esparza Oteo)	40523	2'37	Pham.
**	EL JARRITO (C. Ranchera) (Abel Dominguez)	40520	2'55	Pham.
*	JUAN CHARRASQUEADO (Corrido) (Victor Cordero)	40525	3'41	Pham.
**	LA CHANCLA (C. Ranchera) (Arr. Ponce Reyes)	40517	2'40	Pham.

JOSE JUAN

* Con Las Tres Conchitas y el Mariachi Nacional de Arcadio Elías

** Con Mariachi Nacional de Arcadio Elías

Una de las mejores promesas jóvenes de la canción vernácula mexicana ofrece en este disco algunas de sus mejores creaciones. Dueño de un estilo privilegiado por su originalidad y de una voz excepcional, JOSE JUAN ofrece en este álbum los frutos de su experiencia en el radio, la televisión y las presentaciones personales, cuyos resultados le permiten dar una serie de interpretaciones que destacan por su vigor y apego a la sólida tradición artística del género.

— o —

One of the young best promises of the mexican vernacular songs offers in this record some of his best interpretations. Owner of a privileged style and a voice potentially the best around the field for years, JOSE JUAN is an outstanding example of the unending strength of the mexican artistic expresion. In this album "Asi es mi Tierra" he presents twelve songs that he turns perennial through his brave and vigorous rendering.

Este disco está grabado con verdadera alta fidelidad, usando en el proceso de manufactura una técnica que hace posible el reproducir de 50 a 20,000 ciclos. Además, conserva la brillantez y claridad original que da la sensación de tener a los artistas en su propia sala.

LITO EN SIGNOS DE MEXICO, S. A. DE C. V.



DML—8101 Daniel Santos



DML—8102 Trio San Juan



DML—8103 Romelio Rodríguez



DML—8104 Elías Breeskin



DML—8105 Trio Los Delfines



DML—8106 José Juan



DML—8107 Verónica Loyo



El Mariachi Jalisciense
DML—8108



DML—8109 Gustavo López



DML—8110 Cuarteto Batachá



DML—8111 Carlos Tirado



DML—8112 Vámonos a la Feria



DML—8113 Luisita Ortega



DML—8114 Chilo Morán



DML—8115 Daniel Santos



DML—8116 Pepe Luis Alvarez



DML—8117 Trio Los Delfines



DML—8118 Luisita Ortega

ERM 2

RED McKENZIE

JUST FRIENDS

Lyric by SAM M. LEWIS

Music by JOHN KLENNER



Originally Introduced and Recorded on Columbia Record 2556D by

"RED" McKENZIE

RED McKENZIE
JUST FRIENDS

Red McKenzie was born in St. Louis, 1899. He started out as a jockey, after breaking both arms, he decided to try something else, and became a bell hop at the Claridge Hotel in St. Louis. In between waiting for patrons he amused himself by folding a piece of paper over a comb and blew tunes to pass the time.

Nearby a young guy named Dick Selvin heard him and joined in on a kazoo and also hummed along with Red. Selvin knew a banjo player named Jack Bland, they began playing together and called themselves "The Mound City Blue Blowers." They went to Chicago with Gene Rodemich's band as a novelty act. Isham Jones, Chicago's popular band leader heard them and got Brunswick records to record them, this was in 1923. They recorded "Arkansas Blues" and "Blue Blues," the record sold over a million copies, they then started touring theatres. Along the way Eddie Lang, the great guitar player joined them. They toured England 1924-5. When Eddie Lang joined them he was strictly playing banjo, but Red persuaded him to switch to guitar. It was Lang who popularized the guitar. The novelty of the group wore off, but McKenzie augmented it for later record sessions, and recorded some real Jazz classics.

In 1927 McKenzie along with Eddie Condon organized a famous recording date, calling it McKenzie/Condon Chicagoans and cut four sides for Okeh Records in their Chicago studios and the so-called Chicago sound came to light. McKenzie and Condon became inseparable for the next several years.

When Condon came to New York he and Red formed a small group, with Red singing and playing his hot comb - Eddie Condon & Jack Bland, guitar and Banjo & Josh Billings playing drum brushes on a suitcase, and occasionally using Joe Sullivan on piano. It was still prohibition and the group worked some high class "Speak Easie's" - one being the "Bath Club" owned by John Perona, later the owner of the famed El Morraco Night Club and they also played at the then Stork Club owned by Sherman Billingley, who started off as a boot-legger Speak Easy owner. They really mingled with the smart set, as both of these Speak Easie's were on New York's fashionable East Side.

In 1931, Red cut some records for Columbia and Paul Whiteman was very impressed with Red's recording of "Just Friends" and hired Red. He stayed with Whiteman from 1932 until Spring of 1933. During the next few years, like so many musicians, Red really scuffled - a club date here and there - a recording date now and then. When the swing craze came along Red's career picked up again and he started singing and playing his hot comb on 52nd Street. He led some great groups during this time that had Bunny Berigan, Joe Marsala and Eddie Condon. Red organized plenty of recording dates during this time, with his group and also recorded with the Spirits of Rhythm. Red also sang on the radio during this period and his career was rolling along pretty good. However in the late thirties things weren't going too well for Red and he returned to St. Louis.

I met Red in the early forties when he returned to New York and he wasn't leading any more bands or working any clubs. He sang in a few of Eddie Condon's Town Hall concerts, did an occasional recording. He also worked as a song plugger, but the hey-day's were over for Red. Eddie Condon had taken his place as the promoter and organizer of that School of Music. Red died on Feb. 7, 1948 in New York City.

This album is a small legacy of his singing during 1929, 1931, 1932 and again in 1936. After listening to these recordings, you could call Red the original "Groaner." Bing Crosby hadn't received that title yet. In fact Crosby was a great admirer of Red's singing. I believe you can hear some of Bing's later phrasing in Red's singing. Woody Herman was also a great admirer of Red's singing, so was Lee Wiley. Red was an original and we don't have too many of those in these day's.

About the music—the 1929 to 1932 recordings are certainly pretty rare. Rare doesn't always mean good, but in this case, it does. The opening track "Swanee Shuffles" is a pretty obscure tune written by Irving Berlin and was sung by Nina Mae McKinney in the first talking singing black movie "Hallelujah," directed by King Vidor in 1929. The Midnight Airedales is a Red Nichols recording group, a good way to get things started. The 1931-32 tracks are tunes that were brand new then, several have become standards. Even Bing Crosby and Russ Columbo recorded these tunes at that time, but Red put's his stamp on each and every song. Unfortunately the Studio orchestra on the 1931-32 tracks are unidentifiable, but they're good, and probably have the good New York City studio musicians on the dates. I think I can hear a Tommy Dorsey trombone solo on "I'm Sorry Dear." The 6-12-36 radio broadcast is might interesting, to say the least. Again with the current tunes of 1936, Red's playing is still steady and good, and in his original style. I heard Red McKenzie sing only one time, at Eddie condon's old club in Greenwich Village, N.Y.C., and I can still hear his voice in my head thirty years later. How many singers leave an impression like that?

—Stan Wallman

SIDE ONE

Swanee Shuffles — Midnight Airedales 9-16-29
Red Nichols, tr, director; Mickey Bloom, Tommy Thunen, tr; Glenn Miller, trb; 2 alto sax, unknown; Fud Liningston, cl-ts; 2 violins, unknown; Rube Bloom, p; Joe Tarto, b; Gene Krupa, dr.
I Gotta Have You — same as track 1.
Time On My Hands — acc. by Studio Orchestra 10-15-31.
Time On My Hands — acc. by Studio Orchestra 10-15-31
Just Friends — acc. by Studio Orchestra 10-15-31
I Found You — acc. by Studio Orchestra 12-14-31.
I'm Sorry Dear — acc. by Studio Orchestra 12-14-31
(possible Tommy Dorsey trombone solo)
You Love Me Too — acc. by Studio Orchestra 2-10-32.

SIDE TWO

Can't We Talk It Over — acc. by Studio Orchestra 2-10-32.
Loveable — acc. by Studio Orchestra 4-12-32.
Dream Sweetheart – acc. by Studio Orchestra 4-12-32

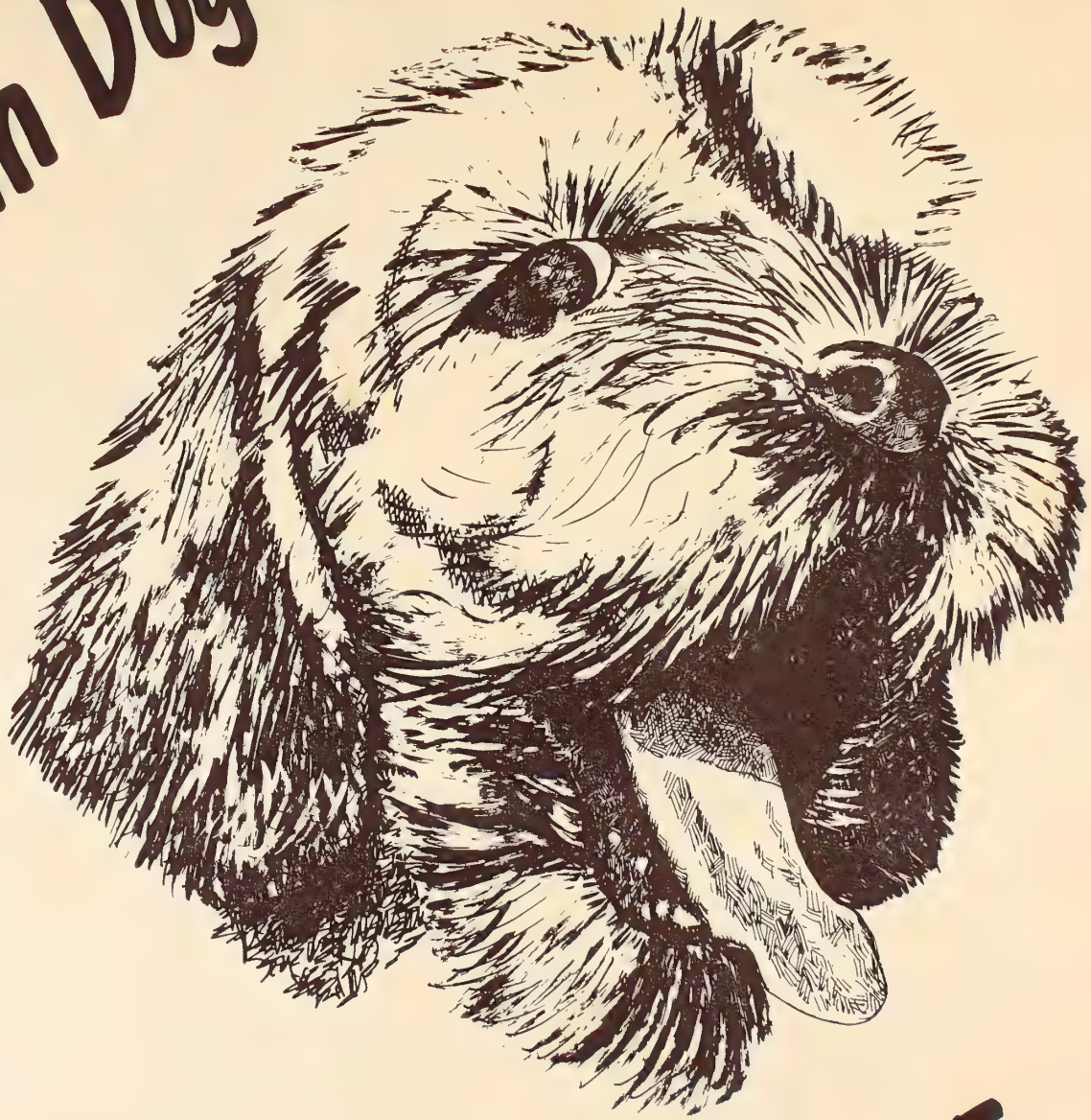
Balance of record a complete Red McKenzie broadcast acc. by Jerry Sears and his orchestra. NBC New York City. 6-12-36

In A Sentimental Mood — (opening theme).
There's A Small Hotel
Let's Sing Again
No Regrets — (instrumental)
You
In A Sentimental Mood — (closing theme).

EMANON RECORDS
517 San Vicente Blvd.
Santa Monica, Calif. 90402

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Brown Dog Bush Band



LIVE

SUNDOGLOK RECORDS
SUN 0074

SIDE 1

CLICK GO THE SHEARS MUST RANK A CLOSE THIRD AFTER 'WALTZING MATILDA' AND 'DOWN UNDER' IN THE LIST OF BEST KNOWN AUSTRALIAN SONGS. IT IS BELIEVED THAT THE SONG WAS WRITTEN EARLY THIS CENTURY.

MORETON BAY IS A CONVICT LAMENT DESCRIBING THE DEATH OF CAPTAIN PATRICK LOGAN, ONE OF THE WORST TYRANTS IN AUSTRALIA'S PAST. HISTORY HAS CONDEMNED LOGAN, YET HE HAS BEEN HONOURED BY HAVING A PLETHORA OF PLACES IN SOUTH EAST QUEENSLAND NAMED AFTER HIM.

BUNDABERG RUM EXTOLS THE LIFE SUSTAINING PROPERTIES OF ONE OF THE SUNSHINE STATE'S GREAT HEALTH FOODS. BILL SCOTT WROTE THE BALLAD, AND IT PICKED UP A TUNE FROM GRAHAM JENKIN.

FLASH JACK FROM GUNDAGAI IS ANOTHER OF THE GREAT 'SHEEP SONGS' WITHOUT WHICH A BUSH BAND'S REPERTOIRE WOULD BE INCOMPLETE. IT CLEARLY REFLECTS THE ITINERANT NATURE OF THE SHEARER'S WORK.

THE STREETS OF FORBES IS BELIEVED TO HAVE BEEN WRITTEN SHORTLY AFTER BEN HALL'S DEATH BY JOHN McGUIRE, WHO WAS HALL'S BROTHER-IN-LAW.

SIDE 2

BILLY SHEEHAN IS A RATHER IMPROBABLE RAILROAD SONG FROM NORTH QUEENSLAND, WHERE LOCOMOTIVES STILL REFUSE TO MOVE AT A PACE AT ODDS WITH THAT OF THE NORTHERN WAY OF LIFE. ITS TUNE IS FROM THE AMERICAN FOLKSONG 'CASEY JONES.'

VAN DIEMEN'S LAND IS A TRANSPORTATION BALLAD WHICH HAS MANY VARIANTS. NONE APPEARS TO MENTION THE NAME OF A SHIP WHICH ACTUALLY EXISTED IN THE RECORDS, AND SEVERAL EVEN HAVE TIGERS AND WOLVES LYING IN WAIT IN THE AUSTRALIAN BUSH TO MAKE THINGS MORE PERILOUS FOR THE CONVICTS.

BOTANY BAY FIRST APPEARED IN "LITTLE JACK SHEPPARD", A MUSICAL DRAMA PERFORMED IN 1886. HOWEVER, IT IS QUITE POSSIBLE THAT IT EXISTED AS A FOLK SONG BEFORE THIS TIME.

R-RATED WAS WRITTEN IN 1982 AFTER ROCKHAMPTON'S NEWLY OPENED SEX SHOP, ALREADY AT THE CENTRE OF A CONTROVERSY, WAS BROKEN INTO, AND $1500 WORTH OF STOCK STOLEN. THERE HAD TO BE A POEM IN THERE. THE SUGGESTION THAT TWO LEADING LIGHTS FROM THE FESTIVAL OF DARKNESS WERE INVOLVED IS PURELY IN THE INTERESTS OF A HAPPY ENDING.

NO MAN'S LAND STANDS ON ITS OWN WITHOUT THE NEED FOR SLEEVE NOTES. IT WAS WRITTEN BY ERIC BOGLE.



NIGEL SUTTON FIDDLE, MANDOLIN, VOCALS • **JANET STEVENSON** FLUTES, PENNYWHISTLES, VOCALS • **JOHN O'BRIEN** GUITAR, BANJO, VOCALS • **JANET O'BRIEN** ACCORDION, GRAND PIANO, VOCALS • **KEN WAITE** LAGERPHONE, BUSH BASS, VOCALS

• LIVE SOUND MIXED BY COLIN STEVENSON • ENGINEERED BY PETER McCABE • MIXED BY ASHLEY KEATING AT THE BASEMENT RECORDING STUDIO •

• SLEEVE DESIGN BY RICHARD CAMPBELL • SPECIAL THANKS TO ROD COLLINS AND VINCE GEORGE •

A Cappella at St. Thomas

THE ST. THOMAS CHOIR OF MEN AND BOYS



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A Cappella at St. Thomas

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The St. Thomas Choir of Men and Boys conducted by Gerre Hancock.

The Reverend John Andrew, D.D., Rector, St. Thomas Church; Gordon H. Clem, Headmaster, St. Thomas Choir School; Gerre Hancock, Organist and Master of the Choristers; Judith Hancock, Associate Organist.

Produced by Miner Raymond, III. Recorded by Richard L. Hess, Hessound, Forest Hills, New York, at The Church of St. Mary the Virgin, New York, New York. Photography, Richard A. Meek. Album design, Stephen M. Glick.

Organ by Aeolian-Skinner.

The Saint Thomas Choir presents here some highlights, all composed for a choir of men and boys, from its repertoire of unaccompanied *(a cappella)* music. The human voice is the oldest medium of melodic expression. Since a singer is both artist and instrument, he is capable of a direct communication of personal artistic sensibility in a manner which is the standard by which all performance on man-made instruments is judged. It is fitting that this purest, most fundamental musical medium be employed in man's purest, most fundamental activity: the worship of Almighty God.

The music on Side One represents the best of English Church Music in the sixteenth and seventeenth centuries. Thomas Tallis (c. 1505-1585) was one of the composers who had to make the difficult transition from the Church *in* England to the Church *of* England occasioned by the Reformation. During most of his creative life he was a Gentleman of the Chapel Royal. Queen Elizabeth I, although a champion of the protestant cause in Europe, preferred a rather traditional ceremonial in her private worship; a Latin translation of The Book of Common Prayer was used in the Chapels Royal during her reign, and Latin motets, written to be sung before or after the daily offices, were the norm. In 1575 the Queen granted to Tallis and William Byrd a monopoly to print music in England, and these two collaborated to publish a collection of motets called *Cantiones Sacrae*. "Laudate Dominum" was one of Tallis' contributions and was probably a work written earlier in the reign as a psalm-motet for use in the Chapel Royal. It is a fine example of Tallis' mature style: vigorous, rich in imitation among the parts and stylistically fully up to date with the contemporary work on the continent.

Many consider William Byrd (1543-1623) to be the most towering figure of the English Renaissance after Shakespeare. He was for a time Organist of Lincoln Cathedral and later a Gentleman of the Chapel Royal, although, like Tallis, he was a known Roman Catholic; Elizabeth tended to overlook the religious nonconformity of talented artists.

"Emendemus in Melius" was Byrd's first motet in the *Cantiones Sacrae* of 1575 mentioned above and is among the finest of his early compositions. It is disarmingly simple and chordal, reminiscent of a lute song, and yet each phrase of the text is beautifully shaped by a simple decorative flourish in a single voice line or a striking modulation to a new key. This same simple style is seen again in Byrd's four-part "Ave Verum Corpus", a much later work which appeared in his *Gradualia, Book I* (1605). Never has a text been so powerfully elucidated in music as was this sacramental prayer in Byrd's hands, and yet with such economy of means. The final line of text ("have mercy on me"), with its mournful dissonance in the bass, is hauntingly plaintive. By contrast, "Laudibus in Sanctis", a work of Byrd's middle age from his *Cantiones Sacrae* of 1589, is a high-spirited, formal and complex example of late Renaissance technique. Divided into three sections, it is Byrd's longest, and perhaps most ambitious, motet.

Thomas Tomkins (1572-1656), a student of Byrd, was also connected with the Chapel Royal and was for many years Organist of Worcester Cathedral. He was the first English Church composer to use only the English language. Tomkins had the misfortune to live long enough to see the ruin of his life's work at Worcester and the suppression of Church music generally in Cromwell's time. His son, however, preserved his manuscripts after his death and published them under the title *Musica Deo Sacra* in 1668 after the Restoration of the Monarchy and the return of the arts to the service of the Anglican Church. Tomkins' "O Sing unto the Lord" exemplifies his rather conservative style of composition, unaffected entirely by Baroque developments on the continent. It is nonetheless a formidable anthem in seven parts (SSAATBB). The word painting is truly delightful. For instance, after an elaborate opening section, with each part pursuing its own independent course, the entire choir comes crashing together to sing with one voice "Let the congregation of saints . . ." and then divides again into a lilting dance for ". . . sing praise unto him". The closing alleluias truly run riot.

Henry Purcell (c. 1659-1695) came from a musical family; he, his father and his brother were all Gentlemen of the Chapel Royal. Henry was in addition Organist of Westminster Abbey. He is considered England's greatest Baroque composer, and many believe that England did not produce another composer of his stature for at least 200 years after his death. The bulk of Purcell's Church music was composed early in his short life, since he later found music for the stage to be a more profitable pursuit. "Hear My Prayer" was written in 1682. By this time, unaccompanied choral singing had gone quite out of fashion as Restoration England embraced eagerly the colorful instrumental styles of France and Italy. Purcell was a master of these new styles, and yet "Hear My Prayer" demonstrates his equal mastery of the old. It is a short but large-scale (eight-part) anthem built entirely on two musical themes, one for each phrase of the short text. Beginning in a whisper, the work accumulates, develops and inverts these themes in a gradual crescendo leading to a massive cry of anguish by the end.

After Purcell, unaccompanied choral composition virtually ceased in western music; the Victorian Samuel Sebastian Wesley was the first to revive the style with any success in the English Church. With the approach of the Twentieth Century, however, a new interest and appreciation developed for the *a cappella* choir; in England this interest grew out of a revived enthusiasm for folk song and early music.

The works of Edward Woodall Naylor (1867-1934) have become favorites at St. Thomas Church and deserve a larger public. Naylor was Organist of Emmanuel College, Cambridge. His two works on this recording were written for the Choir of King's College, Cambridge; both are notable for a measured dignity appropriate to the spacious acoustics of that magnificent chapel, and for a level of difficulty worthy of that eminent choir, then under the direction of the famous Dr. A. H. Mann. The *Magnificat and Nunc dimittis in A* is for two choirs of four voices. The *Magnificat* is constructed from three easily perceived themes, one of which is a variant of the Plainsong Tonus Peregrinus. It is a successful combination of rich Edwardian harmony with antique modal touches that are evidence of the rising early music fashion. The *Nunc dimittis*, dedicated "To the Memory of those who have sung in King's Chapel, and who died in the (First World) War", is serenely melancholy – note the poignant sighing of the music at the words "depart in peace" – with a fittingly triumphant, trumpet-like climax. "Vox Dicentis" is a monumental work in four sections for eight-part chorus. Its text is the powerful message of hope and assurance to the Jews in exile found in the Book of the Prophet Isaiah. This music complements the Latin language with an ease and skill unrivalled in this century. Note, for example, the perfect wedding of musical shape and text in the short but arresting opening dialogue between the Lord and the Prophet. The second section is a fugue in which the musical themes rise and fall in perfect mesh with the important and secondary accents of the complicated text. The final section ("He shall feed His flock") is a tender treble solo which readily suggests frolicking sheep and a shepherd rocking the young in his arms.

Michael Tippett (born 1905) has not written extensively for the Church, but what he has written has never failed to command foremost attention; for instance, his *Magnificat and Nunc dimittis* is probably the best-known "avant-garde" setting of the evening canticles. On this recording, Tippett's work is represented by his "Plebs Angelica", composed in 1944 for the Choir of Canterbury Cathedral. C. S. Lewis wrote that "In Scripture the visitation of an angel is always alarming; it has to begin by saying 'Fear not'. The Victorian angel (by contrast) looks as if it were going to say, 'There, there'." Clearly there is nothing Victorian about Tippett's music and nothing "There, there" about his angels. This eight-part work for double chorus is a swirling kaleidoscope of textures, dissonances, dynamics and rhythms conveying a dizzying picture of the winged army. At the end, however, on approaching the "folk of Paradise" the music finds repose in the relief of a broad G-major chord.

American composition is represented on this album by the short, eloquent "Sing, My Soul, His Wondrous Love" by Ned Rorem (born 1923). A student of Aaron Copland and Virgil Thomson, Rorem's extensive output includes three symphonies. Among his many honors is the Pulitzer Prize in music of 1977. "Sing, My Soul" (1962) is one of *Three Hymn Anthems for Mixed Voices a cappella*, dedicated to Paul Callaway, longtime Organist of Washington Cathedral. The anonymous text appears as Hymn 294 in *The Hymnal 1940*, set to a tune by the Victorian John B. Dykes. An interesting feature of Rorem's setting is the rhythm of its melody, in the treble line, which is almost exactly the same as the rhythm of the Dykes tune. Rorem has combined in this piece a spontaneously appealing melody with rich, conservative modern harmony supplied by the lower parts, which, nevertheless, contain melodic elements of interest in their own right.

–S.V.B.

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A Cappella at St. Thomas



THE ST. THOMAS CHOIR OF MEN AND BOYS

The Saint Thomas Choir

Gerre Hancock, Director

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Paul Carnine
John Cuddihy
Jules de Niverville
Theodore Fullerton
Thomas Godfrey
William Hagenah
David Alan Klement
Robert J. Lukomski
Dana T. Marsh, soloist
John Maus
G. Stewart Murchie
John Newsome
Jonathan N. Parke
David Peirce
David Russell
Oliver Sawtelle
Edmond Scharpf
Stephen Shafer
Bruce Tiemann

Countertenors

Peter Becker
Stephen V.F. Burger
Kenneth Fitch
Charles Schinkel

Tenors

William Carney
Richard Funk
Donald Richardson
Jeffrey Thomas

Basses

Richard Crickenberger
Glendower Jones
David Kline
Murray Olson
Wilbur Pauley

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MUSIC AT ST. JAMES
ONE WAY
STOP

CADENZA Recording, Ltd., Chicago **AMS - CM - 78726 STEREO**

The Choir of The Cathedral of St. James, Chicago, Illinois

Robert Frisbie, Choirmaster
B. Lynn Hebert, Organist
Richard Hoskins, Asst. Organist

Sopranos: Diane Barclay, Winifred Brown, Alicia Clark, Loya Darling, Jane Green, Janet Mochelle; *Altos:* Deborah Harrison, Carol LaSage, Susan Palmatier, Ruth Rootberg, Ellen Stanley; *Tenors:* Steve Barclay, John Burke, Clayton Hochhalter, Richard Pease; *Basses:* George Culliver, John Holland, William Jarvis, Barney Jones, Philip Kraus.

Side One

JUBILATE DEO — Benjamin Britten
B. Lynn Hebert, organ

O be joyful in the Lord, all ye lands: serve the Lord with gladness and come before his presence with a song. Be ye sure that the Lord he is God; it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. O go your way into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and speak good of his Name. For the Lord is gracious, his mercy is everlasting; and his truth endureth from generation to generation. Amen.

O VOS OMNES *(sung in Latin)* — Cristobal de Morales

Is is nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow, which is done unto me.

AVE VERUM CORPUS *(sung in Latin)* — Philip Kraus
Diane Barclay, soprano
John Holland, baritone
B. Lynn Hebert, organ

Hail, true body, born of the Virgin Mary, who truly suffered on the cross for man. From your side flowed water and blood, to be for us the food of our salvation, O sweetest, kindest, Jesus, Son of Mary.

UBI CARITAS *(sung in Latin)* — Maurice Duruflé

Where love and loving-kindness are together, God is in their midst. Christ's love has gathered us together in one company; Rejoice then, and delight in Him; Fear and love the living God; Let us love one another without reserve or deception.

PANGE LINGUA *(sung in Latin)* — Zoltan Kodaly
B. Lynn Hebert, organ

Now, my tongue, the mystery telling of the glorious Body sing, and the Blood, all price excelling, which the Gentiles' Lord and King, once on earth among us dwelling, shed for this world's ransoming. Given for us, and condescending to be born for us below, He with men in converse blending dwelt, the seed of truth to sow, till he closed with wondrous ending His most patient life of woe. That last night at supper lying mid the twelve, his chosen band, Jesus, with the Law complying, keeps the feast its rites demand; then, more precious food supplying, gives himself with his own hand. Word-made-flesh, true bread he maketh by his word his Flesh to be, wine his Blood; when man partaketh, though his senses fail to see Faith alone, when sight forsaketh, shows true hearts the mystery. Therefore we, before him bending, this great Sacrament revere; types and shadows have their ending, for the newer rite is here; faith, our outward sense befriending, makes our inward vision clear. Glory let us give and blessing to the Father and the Son, honor, thanks, and praise addressing, while eternal ages run; ever too his love confessing who from both with both is One. Amen.

SUITE FRANCAISE — Jean Langlais
B. Lynn Hebert, organ

Music has always played an important role in the religious life of the Cathedral of St. James and throughout its history several prominent musicians such as Leo Sowerby, Peter Lutkin, Dudley Buck and Clarence Dickinson have served as organists and choirmasters. The Cathedral Choir participates weekly in the liturgy of the Lord's Supper as well as for important Diocesan services

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Recording Engineer: John Burke Recording Assistant: Jon Szostak

Side Two

GENERAL WILLIAM BOOTH ENTERS INTO HEAVEN — Charles Ives
Philip Kraus, baritone
Melody Lord, piano

Booth led boldly with his big bass drum (Are you washed in the blood of the Lamb?) Hallelujah! Saints smiled gravely and they said, "He's come" (Are you washed in the blood of the Lamb?) Walking lepers followed rank on rank, lurching bravoes from the ditches dank — drabs from the alleyways and drug fiends pale — Minds still passion ridden, soul powers frail: vermin-eaten saints with mouldy breath, unwashed legions with the ways of Death (Are you washed in the Blood of the Lamb?) Ev'ry slum had sent its half-a-score the round world over. (Booth had groaned for more). Ev'ry banner that the wide world flies, bloomed with glory and transcendent dyes. Big-voiced lassies made their banjos bang, bang, bang, tranced, fanatical they shrieked and sang: "Are you washed in the blood of the Lamb? Hallelujah, Lord!" It was queer to see bull-necked convicts with that land make free. Loons with trumpets blowed a blare. On, on, upward thro' the golden air! (Are you washed in the blood of the Lamb?) Jesus came from the court house door, stretched his hands above the passing poor. Booth saw not, but led his queer ones, round and round and round . . . Yet! in an instant all that blear review marched on spotless, clad in raiment new. The lame were straightened, withered limbs uncurled and blind eyes opened on a new sweet world . . . Are you washed in the blood of the Lamb?

OUT OF THE DEPTHS — Alan Hovhaness
Winifred Brown, soprano
B. Lynn Hebert, organ

Out of the depths have I cried unto Thee, O Lord. Lord, hear my voice: let Thine ears be attentive to the voice of my supplications. If Thou, Lord, shouldest mark iniquities, O Lord, who shall stand? I wait for the Lord, my soul doth wait. My soul waiteth for the Lord more than they that watch for the morning: I say, more than they that watch for the morning.

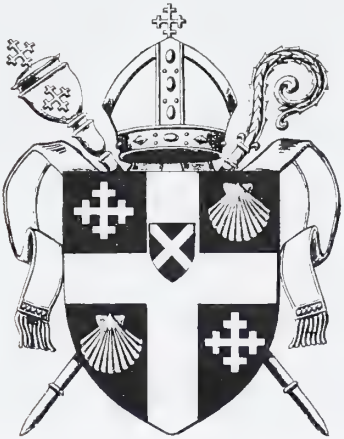
JESUS AUTEM HODIE — Anonymous — Ritson Choir Book
Susan Palmatier, alto
Robert Frisbie, tenor
Clayton Hochhalter, tenor

Jesus autem hodie regressus est a Jordane. When Jesus Christ baptised was, the Holy Ghost descended with grace; the Father voice was heard in the place: Hic est filius meus, ipsum audite.

MAGNIFICAT AND NUNC DIMITTIS — Leo Sowerby
Richard Barrick Hoskins, organ

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me; and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things; and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel; as he promised to our forefathers, Abraham and his seed, forever. Lord, now lettest thou thy servant depart in peace, according to thy word. For mine eyes have seen thy salvation, which thou hast prepared before the face of all people; to be a light to lighten the Gentiles, and to be the glory of thy people Israel.

WELCOME TO



THE CATHEDRAL CHURCH OF ST. JAMES!

The Chapel of St. Andrew

The Chapel of St. Andrew is perhaps the most widely known feature of the Cathedral. It was here that an event occurred at St. James in 1883 which proved to be of great importance to the Episcopal Church in America. This was the founding of the Brotherhood of St. Andrew by James L. Houghteling and his Bible class of twelve young men. They were visited one day by a derelict alcoholic who told them he had once been a member of a certain Society of St. Andrew and St. Philip whose purpose was to seek out men and bring them to Church. The class was unable to do much for the visitor, who died soon after, but they were struck by the idea of the society he had described. The result was the Brotherhood of St. Andrew, now an international organization with hundreds of chapters and thousands of members. Its purpose is to bring young men to Christ and his Church. It was St. Andrew, it will be recalled, who in the Gospel story of the feeding of the five thousand brought the young man with the five loaves and two small fishes to Jesus.

A gift of the family of James L. Houghteling, one of the founders of the Brotherhood of St. Andrew, the Chapel was completed in 1913 and is built on the spot in the undercroft of the church where the Brotherhood was founded in 1883. The design, by Bertram G. Goodhue, closely follows that of an ancient abbey chapel in Southern Scotland, the private oratory of the abbot. The glass, which comes from the Scottish abbey, depicts saints prominent in the English and Scottish calendar. The Italian altar, with its tester, or canopy, above and richly decorated triptych reredos reproduces that of the Scottish original. A few of the stones in the walls of St. Andrew's were, like the glass, brought from the old abbey. Of particular interest is the old triptych painting above the door, an example of the Umbrian School of the fifteenth and sixteenth centuries. It depicts the feeding of the five thousand. The Blessed Sacrament of Christ's Body is reserved in the Aumbrey on the south wall of the Sanctuary, and from there Holy Communion is regularly taken to the sick. The presence of the Sacrament is indicated by the Sanctuary Lamp. (The Altar Cross which is used for the Sunday Eucharist was designed by the great ecclesiastical architect, Ralph Adams Cram.)

Daily celebrations of the Eucharist are held in the Chapel.

The Diocesan Center and Cathedral House

Immediately to the east of the Cathedral on Huron Street is the Diocesan Center and Cathedral House. The building, completed in late 1968, houses the offices of the Cathedral and of the Diocese, and provides a variety of meeting rooms for the many activities which take place each week.

Designed by the architectural firm of Hammond and Roesche, the Cathedral Center with its Plaza is a contemporary statement which is harmonious with the Victorian Midwest architure of the Cathedral. The Center has been praised for its openness of design and its utilization of space.

Increasingly the Center and the Plaza are used for a variety of religious and community activities which acknowledge the Cathedral's role in the life of the city, and its mission to the residents of a modern urban community. Notable among these is the Summerfest program which brings several hundred people to the Plaza each Wednesday noon during the summer.

A Brief History of the Church

Although St. James Church was not designated the Cathedral, or Bishop's church, of the Diocese of Chicago until 1955, it is the oldest Episcopal Church in Chicago and one of the oldest in Illinois. The John Kinzies, early settlers in the tiny community that grew up around Ft. Dearborn, were Episcopalians and were instrumental in having the first missionary priest, Issac Williams Hallam, sent to the area. Hallam organized the parish on November 2, 1834, in an auction office on North Water Street. "We had nothing but barrels, boxes, and champagne baskets for seats," the priest wrote, "for chairs were luxuries one could not afford, and I took my place in the stand where town lots were auctioned off during the week at five dollars apiece." On Easter Day, 1837, services were held for the first time in a new brick church which was built at Cass (presently Wabash) and Illinois streets, on land donated by John Kinzie.

The mother church of Chicago, St. James from the beginning was a chief source of Anglican outreach in the area. Hallam was an active, missionary-minded young man and conducted services in such distant places as Joliet, Lockport, Peoria, Michigan City, and Waukegan. The parish itself was responsible for the organization of many other parishes in Chicago. The earliest of these was Trinity, the first South Side Episcopal Church (1842); another was St. Ansgarius (1848), which ministered to the very large Swedish community in Chicago. The present Church of the Ascension on LaSalle Street evolved from a mission chapel founded by St. James in the following decade, and St. Chrysostom's on North Dearborn Parkway had a similar origin some years later.

The church was moved to its present location in 1857, and parts of the present structure date from that time. One of the largest churches in Chicago and the home parish of many of the city's business leaders, it was a natural choice of travelers as a church to visit while stopping over in Chicago. No doubt it was for these reasons that Abraham Lincoln, no Episcopalian or even regular church-goer, attended a service here in 1860, the day after his election to the presidency. The visit is memorialized in a tablet at the north end of the narthex of the church.

The Civil War drew many of the young men of the parish into the service. After the close of the war the parish erected an elaborate memorial "In honor of those who fought—in memory of those who fell." The monument was constructed in the ornate style favored in the mid-Victorian period. It survived the Great Fire of 1871 and still stands in the narthex of the church. Perhaps its most touching features are the brass plates giving the long list of battles in which St. James men participated, and the names of those who died, with their ages. After the Fire, when the rubble had been cleared away, a temporary chapel was constructed in the shell of the narthex with the memorial as its altar. Other features of interest in the present narthex are the collection of old memorial plaques, originally placed in various parts of the church but moved some years ago to this location. The names read like a roster of the leaders of old Chicago.

The windows, depicting St. James, the Blessed Virgin Mary, St. John, and, over the door, Christ reigning in glory, were installed in 1962. They were made by Connick of Boston.

The Cathedral

The focal point of the Cathedral and the center of its worship is the marble High Altar with its great cross and candlesticks. Here the Holy Eucharist is offered. Episcopalians believe the Lord Christ comes anew to feed his Church with His Body and Blood. Here the life of the Episcopal Church in the Diocese of Chicago is sustatined, and from here the Church goes out to its work in the world.

The Word of God figures prominently in Episcopal worship, and thus the Lectern and the Pulpit stand at the head of the nave before the Altar. Sermons are preached at each of the Sunday Services, and Morning and Evening Prayer are read each day in the Choir behind the Lectern and Pulpit.

The Cathedra, or Bishop's Chair, on the left wall of the sanctuary, is the symbol of the liturgical and disciplinary authority of the Bishop. It is this from which the word "Cathedral" derives. This is the Bishop's Church, his seat of authority, his churchly home. The Pastoral Staff which stands on the left of the Cathedra is derived from the shepherd's crook and symbolizes the Bishop's pastoral office.

On the south or right wall of the sanctuary is the Aumbrey, a safe in which the supply of Holy Oils is kept, or the Blessed Sacrament reserved. The oils, blessed each Maundy Thursday, are used in the administration of various sacraments, particularly in Baptism, Confirmation and Holy Unction (the anointing of the sick.) The door of the Aumbrey has on it an interesting modern cruficix by Owen Vernon Shaffer of Beloit, Wisconsin. The sanctuary windows given in memory of the Reverend James DeKoven, were lengthened several feet at the time of the renovation of the Cathedral in 1962. They picture the Epiphany, Crucifixion, and Ascension of Christ.

In the nave of the Cathedral, which seats 700 people, are the variety of windows installed at different times and representing a number of styles of American and English art glass. The small shields on the wood paneling under the windows are symbols of the twelve apostles.

The organ is a 45 rank Austin, installed in the 1920's and enlarged in 1961 by the addition of the 15 rank transept organ in the choir gallery on the left.

At the entrance to the nave is the Paul C. Popp Memorial Baptistry at which the sacrament of Holy Baptism is administered. The font, which was a gift to the Cathedral in 1875 was restored and placed in its present location in 1975. It is one of the finest examples of Italian marble sculpture in Chicago.

At the rear of the Cathedral is the Edwin Jarvis Randall memorial window which was installed in 1963 as a memorial to the long-time Suffragan Bishop of the Diocese. It depicts Christ the King reigning in glory from the cross in the traditional priestly vestments.

MANNA RECORDS

MS-2006 Stereo

Manna

featuring Henry Harrison

So Be It

Manna

featuring Henry Harrison

MANNA RECORDS

MS — 2006

STEREO

ARRANGED & CONDUCTED by DAN WOLGEMUTH



Henry Harrison

Henry Harrison began his career in the Black Baptist community of Harlem. There developed within him a pragmatical gut-level awareness of his calling as he spent those early days on the New York City streets.

During the past four years he has toured the States and Canada with MANNA—a fourteen-member musical ensemble comprised of talented college musicians dedicated to the proposition that Jesus Christ provides ultimate fulfillment for one's life.

Henry Harrison's ministry today proports a genuine uniqueness in musical expression and evangelical witness because the authenticity of his testimony correlates with his life style.

The music of MANNA ranges from spirituals to blues to contemporary gospel rock. Their brilliant musical presentation is created by Dan Wolgemuth, one of the country's most innovative and upcoming choral arrangers and song writers.

It has been my pleasure to produce "SO BE IT" and to be instrumental in the conjugation of Manna Ministries and Manna Records.

WES YODER



Wes Yoder



John Stone Dan Wolgemuth

SIDE I

1. I LOOKED FOR LOVE
   Carmichael/Lexicon-ASCAP-4:47
2. SPEAK TO THE SKY
   Springfield/Porter-Binder-ASCAP-4:09
3. SINNER MAN
   Wolgemuth/Manna-ASCAP-3:55
4. I LOVE YOU, LORD
   Wolgemuth/Manna-ASCAP-4:06
5. 117 SHORT
   Wolgemuth/Manna-ASCAP-2:55

SIDE II

1. CHILD OF HIS LOVE
   Wolgemuth/Manna-ASCAP-4:29
2. BRIDGE OVER TROUBLED WATERS
   Simon/Charing Cross-BMI-4:58
3. MY SONG
   Wolgemuth/Manna-ASCAP-5:13
4. AMEN
   Traditional-P.D.-6:22

Producer . . . . . WES YODER
Arranger/Conductor . . . . . DAN WOLGEMUTH
Contractor . . . . . HY LESNICK
Album Design . . . . . RAY STOREY
Photographer . . . . . BILL GRINE
Recorded at . . . . . INDEPENDENT RECORDERS
Trumpet Solos . . . . . JOHN STONE

The selection "AMEN" was recorded "LIVE" at a "Jesus" Concert at Calvary Chapel, Costa Mesa, California.

For Bookings of MANNA and/or HENRY HARRISON
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STEREO

SOUSA AMERICAN BICENTENNIAL COLLECTION

Fraternal Marches

Volume IV

STEREO

Vol. 4
HL-62961-S

Leonard B. Smith Conducts Fraternal Marches

BY

JOHN PHILIP SOUSA



EVOKING THE SPIRIT OF AMERICA

Assembled as a tribute to celebrate the 200th anniversary of our country's birth, this collection offers music lovers everywhere the stunning marches of John Philip Sousa, recorded in stereo by this outstanding organization.

THE DETROIT CONCERT BAND is the band without peer! But this is not our assertion alone. The British Broadcasting Corporation's realization of this fact is why a team of technical experts headed by producer Kenneth Corden was flown from England to film this great band in an hour long TV color Documentary on the life of John Philip Sousa

Chosen over all bands — American and European — the "Sousa Quality," as Corden calls it, is what this band has under the baton of its distinguished conductor, Leonard B. Smith

In Volume IV of the **SOUSA AMERICAN BICENTENNIAL COLLECTION,** Dr. Smith and his band perform Fraternal Marches by John Philip Sousa

Sousa is rarely, if ever, played with the depth of understanding and technical skill as on this recording. Steeped in the classic band tradition of Goldman, Pryor and Sousa himself, Leonard B. Smith brings an authoritative interpretation to these marches.

SIDE ONE

NATIONAL FENCIBLES (1888)

Not many composers can boast of having three "hits" in one year. But in 1888, Sousa's eighth year as leader of the United States Marine Band, he produced "National Fencibles," "The Crusader" and "Semper Fidelis." He was hitting a high stride as a composer of military miniatures, and shortly thereafter he was being referred to as the "March King."

The fencibles of this march's title was a corps of cadets in Washington who asked Sousa to compose a march for their splendid drill team

THE BOY SCOUTS OF AMERICA (1916)

On November 6, 1916, the Boy Scouts of America and John Philip Sousa each received memorable presents. On that day in Sousa's favorite city — Philadelphia — he presented the scouts with their own march. It was also Sousa's sixty-second birthday, so the scouts presented him with a silver trophy. The march came naturally for Sousa, who felt scouting was a powerful force in the molding of good citizens and the teaching of true Americanism.

BSA president Dr. Charles D. Hunt had requested the march of Sousa. Typically, Sousa waited for just the right inspiration, composed the piece and then dedicated it to the scouts "with admiration and affection."

THE GRIDIRON CLUB (1926)

Half a century after its conception, this catchy and stirring old march is still popular with the better grade of bands. It was the outgrowth of Sousa's long and cordial relationship with the organization of Washington journalists who have an annual party at which they poke fun at government, politicians, news events and anything else suiting their fancy. Sousa had been named their first musical director in 1889, while leader of the United States Marine Band, and transferred to associate membership after he left the Marine Corps to form his own band.

Sousa established himself as an author over the years, and his bonds of friendship with the "Griddies" were strengthened. When he passed away in 1932, a male quartet from the Gridiron Club sang hymns at his funeral.

THE CIRCUMNAVIGATORS CLUB (1931)

December 10, 1931, marked the premiere of this march, the occasion being the annual dinner of the Circumnavigator's Club in New York City. This is a prestigious group of people who have traveled around the world and who have a sincere interest in foreign countries. Sousa was the guest of honor that evening. From the date on the manuscript (October 29, 1931), it would appear that this was Sousa's last march effort. Adding a touch of humor, he penned this remark on the manuscript: "God forgive my mistakes. I hope the copyist will."

THE BEAU IDEAL (1893)

Sousa left no clues as to the meaning of his title for this composition. But we get a glimpse of how the term "beau ideal" was used in the 1890's from an undated article in the Chicago Journal pasted in one of the Sousa Band press books: "Sousa is the joy of the masses, the beau-ideal musician." The dedication printed on the original sheet music reads: "To the National League of Musicians in the United States," so we may deduce that this organization was highly regarded by Sousa.

Sousa had just begun his remarkable rise to fame as a composer of marches, but his publisher (Harry Coleman) remarked that he had "shot his bolt as a successful composer." It is a matter of record that shortly thereafter, Sousa was publishing with a different firm!

SIDE TWO

THE LAMBS' MARCH (1914)

Picture John Philip Sousa in a top hat instead of his usual band hat, and in "tails" rather than his usual band uniform, and you'll see him as a member of the celebrated New York actors' organization known as the Lambs. Membership of the present day Lambs includes TV, radio and movie personalities as well as individuals from other branches of the entertainment industry. In 1914, however, it was mostly a theatrical club. For their "gambol" of that year, Sousa organized a 35-piece band, all in formal attire, and led them in a memorable parade which preceded the minstrel of that season. The show was such a sensation, with notables such as DeWolf Hopper participating, that they made a tour of Eastern cities Sousa composed this march for the occasion, borrowing themes from one of his early operettas, "The Smugglers."

NOBLES OF THE MYSTIC SHRINE (1923)

Sousa was a Freemason for over fifty years, but he did not enter the Ancient and Arabic Order of Nobles of the Mystic Shrine until he was sixty-seven. In April, 1922, he became Noble John Philip Sousa of Almas Temple, A.A.O.N.M.S., in Washington, D.C., and was promptly made first honorary director of the Almas Temple Shrine Band. Shortly thereafter, he began work on this march. Informally it was dedicated to Shriners everywhere, but formally it was dedicated to Almas Temple. Shrine bands in America were quick to adopt it as soon as it was published. "Nobles" is unlike most of Sousa's other marches in musical content, yet it possesses such unusual charm that its popularity has never waned.

COMRADES OF THE LEGION (1920)

Because of John Philip Sousa's profound and sincere love of country, most music historians agree that he alone is entitled to the sobriquet "America's musical patriot." Organizations espousing Americanism met with his wholehearted and outspoken approval, not the least of which was the American Legion. When officials of the Legion requested this march of him, other musical endeavors lost their priority until "Comrades of the Legion" (the title was changed several times) was completed. The Sousa Band featured it on their next tour, and sales of phonograph records of the new march quickly reached half a million. It is seldom heard today, but because of its historical importance Dr. Smith elected to include it on an early album of the Sousa American Bicentennial Collection.

THE CRUSADER (1888)

The second selection on this album written as a result of Sousa's Masonic affiliations, "The Crusader" was composed after he had been "knighted" in Columbia Commandery No. 2, Knights Templar, Washington, D.C. He was leader of the United States Marine Band at the time, and when the Knights Templar groups of various cities — as well as other Masonic orders — convened on Washington for their drills, Washingtonians and visitors were treated to some rare and colorful pageantry.

Taking into account the widespread use of this march over the years, it is shocking when one considers the fact that the publisher paid Sousa a mere $35. For this pittance he was obliged to provide not only the customary band arrangement but also arrangements for orchestra and piano.

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In 1922, Mr. Sousa became a member of Almas Temple, AAONMS, in Washington. In the following year, he wrote the march "Nobles of the Mystic Shrine" for that organization. Photo courtesy of Paul E. Bierley

THE CORCORAN CADETS MARCH (1890)

It was William W. Corcoran, the noted philanthropist and patron of the arts, who once considered sending a brilliant young Washington violinist to Europe for a musical education His name was John Philip Sousa. Sousa thought it over very carefully and declined. Factors influencing his decision were his desire for independence and need of his presence at home Several years later, however, he remembered Corcoran's early kindness. A spirited corps of cadets in Washington called the "Corcorans," named for their sponsor and Sousa's would-be benefactor, asked Sousa to compose a tune suitable for their drills. This march was his response

PERSONNEL OF THE DETROIT CONCERT BAND
as heard on this album
Leonard B. Smith, Conductor

FLUTES
Dayna L. Hartwick*
Ervin D. Nichols
Robert Patrick

PICCOLO
Anthony P. Ferrara

OBOES
Reginald T. Robotham
William D. Sneddon*

BASSOONS
Homer L. Lindsey
Carole L. Mason*

B♭ CLARINETS
Emile W. Acitelli*
Douglas R. Cornelsen
David L. Eisler
Ronald Fane
Guido Fucinari, Jr
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Edmund C. Wall*
Joel A. Warren
Raymond T. Wheeler

BASS CLARINETS
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Edgar L. Barrow

SAXOPHONES
Norman Gladstone, A
Robert W. Kutscher, B
Warren T. Liljegren, T
Giuseppe Merenda*, A

CORNETS
Byron L. Autrey
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Owen L. Kelly
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Burton R Bronson
Robert E. Eliason
Mark E. Evans*
Bruce G. Hipple

STRING BASS
Robert K. Collins

PERCUSSION
Kenneth H. Baldwin
BD-& C
Eugene R. Hanson
SD
Thomas S. Schneller
T

HARP
Eugenia K Kuhnle

*indicates Principal

The master tapes for this album were recorded in the main auditorium of the Masonic Temple, Detroit, Michigan. In order to re-create the dynamics, balance, and perspective of the original performances, a minimum number of microphones was employed to accomplish the stereo recording. Recording levels were set at the beginning of the session and were not changed thereafter; the sound you hear is what the listener would hear if he were to have the "best seat in the house." The master tapes were recorded by Robert Woods of Advent Records, Inc. Tape to disc transfer was by Glen Glancy of United Sound Recorders Production supervision was by Jack Renner of Advent Records, Inc., 4150 Mayfield Rd., Cleveland, Ohio 44121. This record is produced by H. and L Record Co., P.O. Box 36163, Grosse Pointe Branch, Michigan 48236 U.S.A. Program annotations by Paul E. Bierley.

DETROIT CONCERT BAND, INC. — 20962 Mack Avenue, Grosse Pointe Woods, Mich. 48236

STEREO

SOUSA AMERICAN BICENTENNIAL COLLECTION

EXPOSITION MARCHES

VOL 2

LEONARD B. SMITH conducts Exposition Marches

HL 8451-S

STEREO Vol. 2

By *JOHN PHILIP SOUSA*



EVOKING THE SPIRIT OF AMERICA

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SIDE ONE

THE DIRECTORATE (1894)

It has been reported that Sousa was saluting his fellow conductors with this title. But in this case, the "directorate" was not a group of conductors. Instead, it was the board of directors of the 1893 St. Louis Exposition. The Sousa Band had been a sensation there, and at the conclusion of this exposition the directors held a special ceremony for Sousa and presented him with an ornate medal of gold, rubies and diamonds. The following year, Sousa dedicated this march to them — and the Sousa Band made another of its annual appearances in St. Louis.

KING COTTON (1895)

Many music lovers have offered theories about this march's title. King Cotton was not an individual, as one might suspect. The march was simply written for an exposition at a time and place where cotton was of extreme importance to the economy and was therefore the "king" commodity. Hence "King Cotton".

By the mid 1890s, there could not have been a fair or exposition of major importance without an appearance by the Sousa Band. So, when the officials of the Cotton States and International Exposition, held in Atlanta in 1895, wanted to make a big splash they invited Sousa and his band. The fair was at first on the verge of financial failure, and the officials were reluctant to honor Sousa's contract. But when Sousa made his appearance, he proved to be an amazing drawing card, and attendance increased sharply. At the end of the contracted engagement the same individuals who had nearly cancelled his contract were begging him to stay on.

A CENTURY OF PROGRESS (1931)

Lennox Lohr was the general manager of the 1933 ("Century of Progress") World's Fair held in Chicago. He and Sousa were cousins, so it was no coincidence that the Sousa Band was invited to play for the fair. Sousa wrote this piece in March, 1931, so that it could be published well in advance of the fair. But he died in March, 1932. Since no other conductor of his stature was available to conduct the Sousa Band, the engagement was cancelled. No other band replaced it at the fair, no doubt owing to depression conditions.

SESQUICENTENNIAL EXPOSITION MARCH (1926)

Philadelphia was far and away Sousa's favorite city. The Sousa Band played annual engagements at the famous old Willow Grove Park, usually of several weeks duration, and Sousa himself was an immense popular favorite. Sometimes crowds of up to fifty thousand would congregate around the music pavillion for the final concert.

Sousa had celebrated the centennial of America's independence in Philadelphia in 1876. Because of this, plus his many other associations with the city, he was asked to participate in the Sesquicentennial in 1926 by composing this march. It was dedicated to Philadelphia's mayor, W. Freeland Kendrick.

YORKTOWN CENTENNIAL (1881)

John Philip Sousa was twenty-six when he composed this march, and he had conducted a band for the first time in his life not quite a year earlier. That band was the United States Marine Band, and the position as leader gave him the opportunity and incentive to compose many stirring martial airs. The quality of this, one of his earliest marches, is testimony of his genius as a composer of this type of music.

The piece was written for the Yorktown Centennial of 1881, which commemorated the hundredth anniversary of the last decisive battle of the Revolutionary War.

While this march made its appearance in print in 1881, it also appeared in 1900 under the title of "Sen Sen". It was part of a promotional scheme of the T. B. Dunn Co. of Rochester, N.Y., which was a subsidiary of the Sen Sen Chiclet Company.

SIDE TWO

LA FLOR DE SEVILLA (1929)

Seville was the birthplace of Sousa's father, John Antonio Sousa, but John Philip never visited Seville. In fact, he did not set foot in Spain in all his world travels. The Spanish people were well acquainted with his music, however, and the directors of the Ibero-American Exposition of 1929 requested this march. Sousa responded, and he dedicated the march to "the people of Spain". The printed music bears this inscription: "Quien no ha visto Sevilla no ha visto maravilla ("He who has not seen Seville has not seen beauty.")

THE FAIREST OF THE FAIR (1908)

It has never been a secret that the fair of this march's title was the Boston Food Fair of 1908. But until recently, the "fairest" was indeed Sousa's mystery girl. The story behind the title, which had been an enigma to several generations of musicians, emerged in a study of the Sousa Band press books. Most of these eighty-five invaluable volumes had been in the possession of the Sousa family since the first one was compiled in 1892. (They are now on deposit at the U.S. Marine Corps Museum.) Found in one inconspicuous, undated article was the following story:

> . . . He is said to have got his inspiration for the new march and its title from watching a fair demonstrator who was engaged at several of the Boston Food fairs at which Sousa and his band played. Her beauty and attractive manners always kept a crowd around her booth, and Sousa made a mental note that some day he would write a march around her.

THE LEGIONAIRES (1930)

This seldom heard composition was not dedicated to the American Legion, even though Sousa was a Legionaire and very enthusiastic about the American Legion's idealism. (His tribute to this organization came in 1920 — "Comrades of the Legion".) The "legionaires" in this instance were two champions of democracy, Washington and Lafayette. The march was composed at the request of the French government, the occasion being the International Colonial and Overseas Exposition held in Paris in 1931.

THE INVINCIBLE EAGLE (1901)

This glorious old Sousa march bespeaks the American spirit of the time it was written — and Sousa's intense patriotism. To him, his beloved country really was invincible. If you will keep these things in mind as you listen to this composition, perhaps you will feel some of the emotions Sousa himself felt when he committed his thoughts to music paper.

The march was composed for the Pan-American Exposition of 1901 in Buffalo, where the Sousa Band performed, but Sousa was obviously inspired by lofty ideals. No other American composer ever expressed his patriotism as sincerely as did Sousa, as is evidenced by the stirring strains of "The Invincible Eagle".

It is also interesting to note that so highly did Mr. Sousa regard this march, he first thought it would surpass "Stars and Stripes Forever" as a patriotic march.

HAIL TO THE SPIRIT OF LIBERTY (1900)

It is perhaps needless to say that when Sousa's Band was chosen to represent the United States at the Paris Exposition in 1900, no wiser choice could have been made. Artistically, there might have been one or two American musical groups which could have done as well. But as it turned out, Sousa himself was such an amazing ambassador of goodwill that it prompted one writer to remark that he did more to cement international relations than a whole corps of diplomats.

At the unveiling of the Lafayette Monument on July 4, the Sousa Band premiered "Hail to the Spirit of Liberty", which Sousa had composed specifically for the occasion. The monument portrayed Lafayette astride his horse offering his sword to the American cause in the Revolutionary War and it was draped with an American flag. Immediately following the ceremony, the Sousa Band made one of its rare appearances in a parade as it marched down the Champs Elysees in Paris.

The march was then regularly performed at the Paris Exposition, much to the delight of the huge crowds which had come to see the man called "March King".



THE INIMITABLE SOUSA

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WHY SOME FINE SOUSA MARCHES ARE OBSCURE

The level of difficulty could count among the reasons why several Sousa marches are literally unknown to musicians and audiences. Occasionally, one will show up on a program here or there, sometimes as much as a curiosity as anything else. And without frequency of performance, any composition falls into obscurity.

It should be borne to mind, however, that when many of the Sousa marches were originally published, a sizeable quantity was printed and once disposed of, the publisher went on to the next one — another new one. To reprint economically would be justified only by again reprinting a large quantity. Understandably, a publisher might be reluctant to do this, possibly questioning his ability to again dispose of such a large amount.

It has been voiced in some quarters that lack of a condensed score and/or adequate instrumentation (the number and variety of parts furnished by the publisher) constitutes another reason for some marches falling into obscurity.

Whatever the reasons, in the aggregate they contribute to a circumstance in which bandmasters and players alike find themselves — without access to many fine compositions. Further, the public is also denied this access and the composer denied any royalty revenue from sales.

Logically, attention must now be focused on the relief and remedy which eventually must be made available to and accorded those composers who have assigned the rights in their work to a publisher who, in turn, allows the work to go out of print.

As it stands, there are 56 years of exclusive rights vested in and granted to the owner of a copyright; 28 years with renewal available for another 28 years. Without the copyright owner's permission, it is illegal to duplicate any portion of a work currently in copyright, despite the fact that conceivably, a composition might have been out of print for the past 55 years!

I am presently seeking to convince members of the Congressional committee currently overhauling the copyright laws to take this matter into consideration and to provide some remedy for those persons whose works have, for all intent and purposes, been abandoned by the copyright owners.

My proposal is that if the owner of a copyright does not reprint within a predetermined amount of time, after having been given due and timely notice of intent, then the rights in the work revert to the composer/author or to his estate.

If this were mandatory, I'm sure we'd soon see all the fine Sousa, Goldman and other composers' works back again in print — and available — for musicians and for the public to enjoy.

Leonard B. Smith



John Philip Sousa conducting a performance of his new march, "Hail to the Spirit of Liberty", in Paris, 1900. The Sousa Band represented the United States at the Paris Exposition, and on Independence Day they performed at the unveiling of the Lafayette Monument. The cornetist at Sousa's immediate right is the legendary Herbert L. Clarke.
(Photo courtesy
United States Marine Corps Museum)

The master tapes for this album were recorded in the main auditorium of the Masonic Temple, Detroit, Michigan. In order to re-create the dynamics, balance, and perspective of the original performances, a minimum number of microphones was employed to accomplish the stereo recording. Recording levels were set at the beginning of the session and were not changed thereafter; the sound you hear is what the listener would hear if he were to have the "best seat in the house". The master tapes were recorded by Jack Renner of Advent Records, Inc., and James Schulkey. Tape to disc transfer was by Bruce Leek of Studio in the Forest. Production supervision was by Advent Records, Inc., 4150 Mayfield Rd., Cleveland, Ohio 44121. Among the notables performing with the band on this album are: Edmund C. Wall, premier clarinetist of the Sousa and Goldman Bands; David Zauder, solo cornetist of the Blossom Festival Band and Cleveland Orchestra; Harvey Phillips, tuba virtuoso; and Paul E. Bierley, tubist and Sousa biographer. The record is produced by H. and L. Record Co., P. O. Box 5109, Grosse Point, Branch, Michigan 48236 U.S.A. Program annotations by Paul E. Bierley.

DETROIT CONCERT BAND, INC. – 20962 Mack Avenue, Grosse Pointe Woods, Mich. 48236

STEREO

Leonard B. Smith Conducts Classic Marches

BY

JOHN PHILIP SOUSA

Vol 3
HL-8452-S



EVOKING THE SPIRIT OF AMERICA

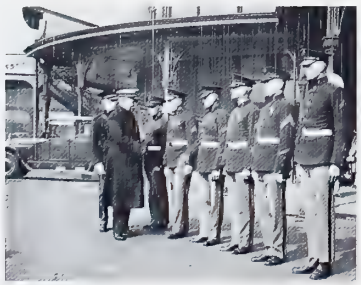
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Mr. Sousa, Portland, Oregon, 1927, greeting US Marine Corps N.C.O's. Photo courtesy of the Edmund C. Wall collection.

SIDE ONE

THE ROYAL WELCH FUSILIERS (NO. 2) (1930)

The association of the United States Marine Corps with the Royal Welch Fusiliers during the 1900 Boxer Rebellion in China was the occasion for the composition of this march. It was written at the request of the Commandant of the Marine Corps. Actually, there were two separate marches. The first was a medley-march including "World Turned Upside Down" plus several familiar Welch tunes. Because of polite objections by the Marines, however, Sousa composed a second march which was original. He traveled to Wales to personally present the manuscript to the Fusiliers, and it is now on display in Caernarvon Castle.

SEMPER FIDELIS (1888)

President Chester A. Arthur once asked Sousa, then leader of the U.S. Marine Band, "What do you think of the song 'Hail to the Chief'?" Sousa remarked that it was originally an old Scottish boating song, and the President said, "Well, Sousa, you just replace it with something better." Sousa replaced it with not one composition, but two: "Presidential Polonaise" and "Semper Fidelis." In penning the latter, he waited until he had just the right inspiration. In his own words:

"I wrote 'Semper Fidelis' one night while in tears, after my comrades had sung their famous hymn at Quantico."

The march takes its title from the Marine Corps motto, "Semper Fidelis" — "Always Faithful" — and subsequently gained recognition as the official Marine Corps march.

AMERICA FIRST (1916)

With President Woodrow Wilson supplying the title and John Philip Sousa supplying the music, this march was born. The phrase "America First" occurred in a 1915 speech of Wilson's, and it caught Sousa's attention. Ever the patriot, Sousa sought to get maximum mileage from the phrase, which, in a nutshell, expressed the personal philosophy he held all his life.

POWER AND GLORY (1923)
(March of the Mitten Men)

John Philip Sousa had fond memories of Willow Grove Park, located just outside Philadelphia. It was here that he spent much of each summer with his band. Huge crowds rode the Philadelphia Rapid Transit System's trolleys to and from the park each day to hear the Sousa Band perform. The chief executive of the trolley system was Thomas E. Mitten, and it was he for whom this march was written. The title of the march was derived from "Onward Christian Soldiers," Mitten's favorite hymn. Use of the hymn (in the trio of the march) was doubly significant because it also happened to be one of Sousa's favorites and was composed by one of his favorite composers, Sir Arthur Sullivan.

THE PICADOR (1889)

The colorful cover on the sheet music of "The Picador" depicts the traditional secondary character of the bullfight. One can only speculate on Sousa's inspiration for the march, but most certainly he would have used another title if he had waited until he had seen his first bullfight. A few years later, after he and his family witnessed a bullfight in Mexico, he spoke out vehemently against what he considered one of man's choice inhumanities. He referred to bullfighting as an unfair, worthless and cruel game which did not deserve to be called a "sport."

SIDE TWO

SABRE AND SPURS (1918)

"Sabre and Spurs," another of Sousa's World War I efforts, was aptly named. It was written for and dedicated to the 311th Cavalry of the United States Army. In this superb recording, one can easily imagine the excitement of a cavalry unit in all its splendor and glory. "Sabre and Spurs" was one of Sousa's personal favorites and is still enjoying a popularity with band audiences.

THE NAVAL RESERVE (1917)

A humorous story behind this march is that Sousa was apparently determined to demonstrate that the lyrics he wrote (occasionally he wrote words to a march) were the equal of the music. First, he composed the song "Blue Ridge, I'm Coming Back to You." It didn't catch on. He then inserted the song into a march, calling it "The Naval Reserve." Again the words were all but ignored. Then he wrote another set of verses to the song and had it published as "Great Lakes" (in honor of the Naval Training Station, to which he was assigned in World War I). It still fell short of any substantial popularity. By that time the war was over, and Sousa gave it up as a lost cause. The march? — it lived on.

THE WOLVERINE MARCH (1881)

Michigan — the Wolverine State — is represented in this march, which Sousa composed during his first year as leader of the U.S. Marine Band. He was apparently acquainted with the Governor of Michigan, David H. Jerome, for it was Jerome and his staff to whom the piece was dedicated. It should not be confused with "The Pride of the Wolverines," the march he composed forty-two years later.

THE AVIATORS (1931)

At the age of sixty-two, John Philip Sousa became a recruit in the United States Navy! The man largely responsible for his appointment as lieutenant and subsequent service at the Great Lakes Naval Training Station was Capt. William A. Moffett. Moffett later rose to the rank of rear admiral and was known as "father of the aircraft carrier." He and Sousa cultivated a friendship over the years, and this march, dedicated to him, testifies to that friendship.

MAGNA CHARTA (1927)

The high ideals of the International Magna Charta Day Association were in accord with the sentiments of John Philip Sousa. It was their ambition to strengthen the ties with the seven English speaking nations. The organization had asked Sousa to compose this march for them, and when he responded it met with their enthusiastic approval.



JOHN PHILIP SOUSA

John Philip Sousa, photograph taken in 1927 by D. D. Spellman, Copyrighted by Storer Spellman Studio, Detroit. Used by permission.

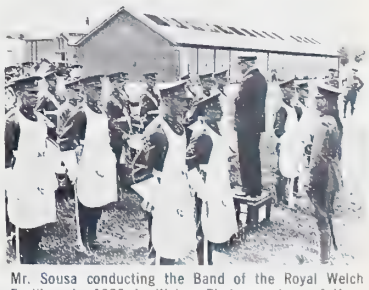
THE CLASSIC MARCHES

Sousa is always refreshing; indeed, never banal. His marches reveal ingenuity at almost every turn. This fact can be confirmed by the simple expediency of examining the melodic line (via a solo cornet part perhaps) to one of the more unfamiliar marches and then making your own sketch of the treatment you might expect would be given that melody. Then see what Sousa does with it!

This, more than anything else, accounts for the fact that we have chosen to call this album of marches "Classic." Each one is of first class or rank. They all embody those principles and methods accepted as authoritative in march writing.

At the time of recording them, several would be correctly designated as unfamiliar to the American public. It is hoped, however, that through this album, they will all become not only familiar but popular.

Leonard B. Smith



Mr. Sousa conducting the Band of the Royal Welch Fusiliers in 1930 in Wales. Photo courtesy of Vane Kensinger.

The master tapes for this album were recorded in the main auditorium of the Masonic Temple, Detroit, Michigan. In order to re-create the dynamics, balance, and perspective of the original performances, a minimum number of microphones was employed to accomplish the stereo recording. Recording levels were set at the beginning of the session and were not changed thereafter; the sound you hear is what the listener would hear if he were to have the "best seat in the house". The master tapes were recorded by Jack Renner of Advent Records, Inc. Tape to disc transfer was by Steve Guy of Location Recording Service. Production supervision was by Advent Records, Inc., 4150 Mayfield Rd., Cleveland, Ohio 44121. Among the notables performing with the band on this album are: Edmund C. Wall, premier clarinetist of the Sousa and Goldman Bands; David Zauder, solo cornetist of the Blossom Festival Band and Cleveland Orchestra; Harvey Phillips, tuba virtuoso; and Paul E. Bierley, tubist and Sousa biographer. The record is produced by H. and L. Record Co., P. O. Box 5109, Grosse Pointe Branch, Michigan 48236 U.S.A. Program annotations by Paul E. Bierley.

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DETROIT CONCERT BAND, INC. – 20962 Mack Avenue, Grosse Pointe Woods, Mich. 48236

RONNIE WELLS & THE RON ELLISTON TRIO

Remnants

Volume Two

You are about to hear an authentic jazz artist instead of another performer. Get ready to remember earlier times because Ronnie Wells evokes the best of them every time she sings. She exudes Billie's presence and integrity, and delivers the same Truth. She combines Sarah's range with Dinah's spontaneity. Her lyrics carry the clarity of Ivy Anderson and Carmen McRae, propelled by the beat of Etta Jones. Ronnie will burn you like Ruth Brown, move you like Etta James or Savannah Churchill, and finally mellow you out like Julia Lee, Hadda Brooks or Roberta Flack.

This is the kind of company that Ronnie Wells keeps and recalls. But as you listen and are haunted by the memories, you also realize that this lady is an absolute original, consciously copying no one, setting her own high standards as the other great artists did. I think I know what distinguishes this elite group of female jazz vocalists from their contemporaries. It is their determination to sing the way they feel, and their ability to understand and interpret their lyrics rather than merely recite them. In the process, you will hear them bend the melodic lines and probably break most of the commercial rules sacred to most record producers. This is precisely what happens when a true artist extends her own personality into her songs and shares intimacies with her audience.

REMNANTS is exactly the right title for this collection because all of Ronnie's songs are from that earlier time. These are ballads rather than blues, some well remembered, others obscure, but each one is conceived and delivered in the mainstream, classical jazz tradition. Once again recalling Lady Day, Ronnie's interpretation of the lyrics say far more than the words themselves. As she sings, you sense that she has been there, felt the feeling, experienced the emotion, seen it happen. You are acutely aware that you are listening to a full-grown woman who has lived life and you believe her because she is wholly credible. Ronnie sings for grown-up audiences and assumes that her listeners have not led a cloistered life. There is no posturing, no prancing around the stage and there are no cutesy gimmicks of the sort that seem to sustain so many would-be vocalists today.

When Ronnie finishes a number, you can see the crowd nod its assent. Her ability to communicate with her audience is uncanny, and you are left with the impression that you have just shared in a heart-to-heart conversation covering practically the entire spectrum of human emotions. You sit there in the audience totally transfixed for a few moments, then the applause begins and you feel that you have been transported to another plane. As you emerge from the mood, you notice that she looks as beautiful as she sounds.

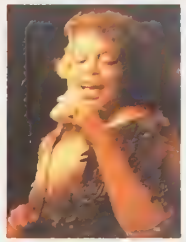
Every artist needs a proper canvas and Ronnie Wells has exactly that — created by pianist Ron Elliston, bassist Tommy Cecil and drummer Mike Smith. What is immediately apparent is that all four artists are mentally and musically in tune with each other— a predictable communion in the case of Ron Elliston because he is married to Lady Ronnie. If ever there was a match made in Heaven, this may be it because the interface between them is as close and magical as that classic match between Lester Young and Lady Day. Ron knows how to fill the spaces just right; he doesn't crowd Ronnie or play on top of her, and with the drummer and bassist stretching out behind the vocals you get a beat that moves everyone in the room to a natural high. I hear some Lennie Tristano, some Teddy Wilson and some Hank Jones in Ron Elliston; others hear Bill Evans. Whoever he resurrects, what we are all hearing is one of today's most accomplished pianists.

This album is destined to become a jazz classic. Prepare to be lifted above yourself and your normal plane of consciousness as you listen to what may prove to be one of the most exquisite musical experiences in your life. As Ronnie unfolds each remnant in this album, your memory may conjure up some very important moments in your life when someone else was singing or playing "that" song. Ronnie brings it all back, but with more beauty, truth and intensity than we have heard in a lifetime of listening. Those rare qualities are what make the REMNANTS **albums so special.**

—John Nammack

Jacket Made in Canada

VOCALS Ronnie Wells
PIANO Ron Elliston
BASS Tommy Cecil
DRUMS Mike Smith



SIDE ONE: (22:02)

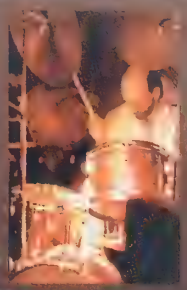
1. **TREE IN THE MEADOW** (2:36) ASCAP
   COMPOSER: BILLY REID
2. **GREEN DOLPHIN STREET** (5:15) ASCAP [1947]
   MUSIC: BRONISLAU KAPER
   LYRICS: NED WASHINGTON
3. **CAN'T WE BE FRIENDS** (4:16) ASCAP [THE LITTLE SHOW—1929]
   MUSIC: KAY SWIFT
   LYRICS: PAUL JAMES
4. **I'M GONNA LAUGH YOU RIGHT OUT OF MY LIFE** (5:51) ASCAP
   COMPOSERS: CY COLEMAN & JOSEPH ALLEN McCARTHY
5. **DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS** (4:44) ASCAP [1946]
   MUSIC: LOUIS ALTER
   LYRICS: EDDIE DE LANGE

SIDE TWO: (21:30)

1. **WHY DO I LOVE YOU** (3:27) ASCAP [1927]
   MUSIC: JEROME KERN
   LYRICS: OSCAR HAMMERSTEIN II
2. **WITH A SONG IN MY HEART** (3:34) ASCAP [SPRING IS HERE—1929]
   MUSIC: RICHARD RODGERS
   LYRICS: LORENZ HART
3. **I'LL WALK ALONE** (1:51) (ASCAP) [FOLLOW THE BOYS]
   COMPOSER: J. STYNE
4. **STAY AS SWEET AS YOU ARE** (5:33) (ASCAP) [COLLEGE RHYTHM—1934]
   COMPOSERS: MACK GORDON & HARRY REVEL
5. **TOO MARVELOUS** (3:26) ASCAP [1937]
   MUSIC: RICHARD A. WHITING
   LYRICS: JOHNNY MERCER
6. **WHEN IT'S SLEEPYTIME DOWN SOUTH** (4:59) ASCAP [1930]
   COMPOSERS: LEON & OTTIS RENE, CLARENCE MUSE







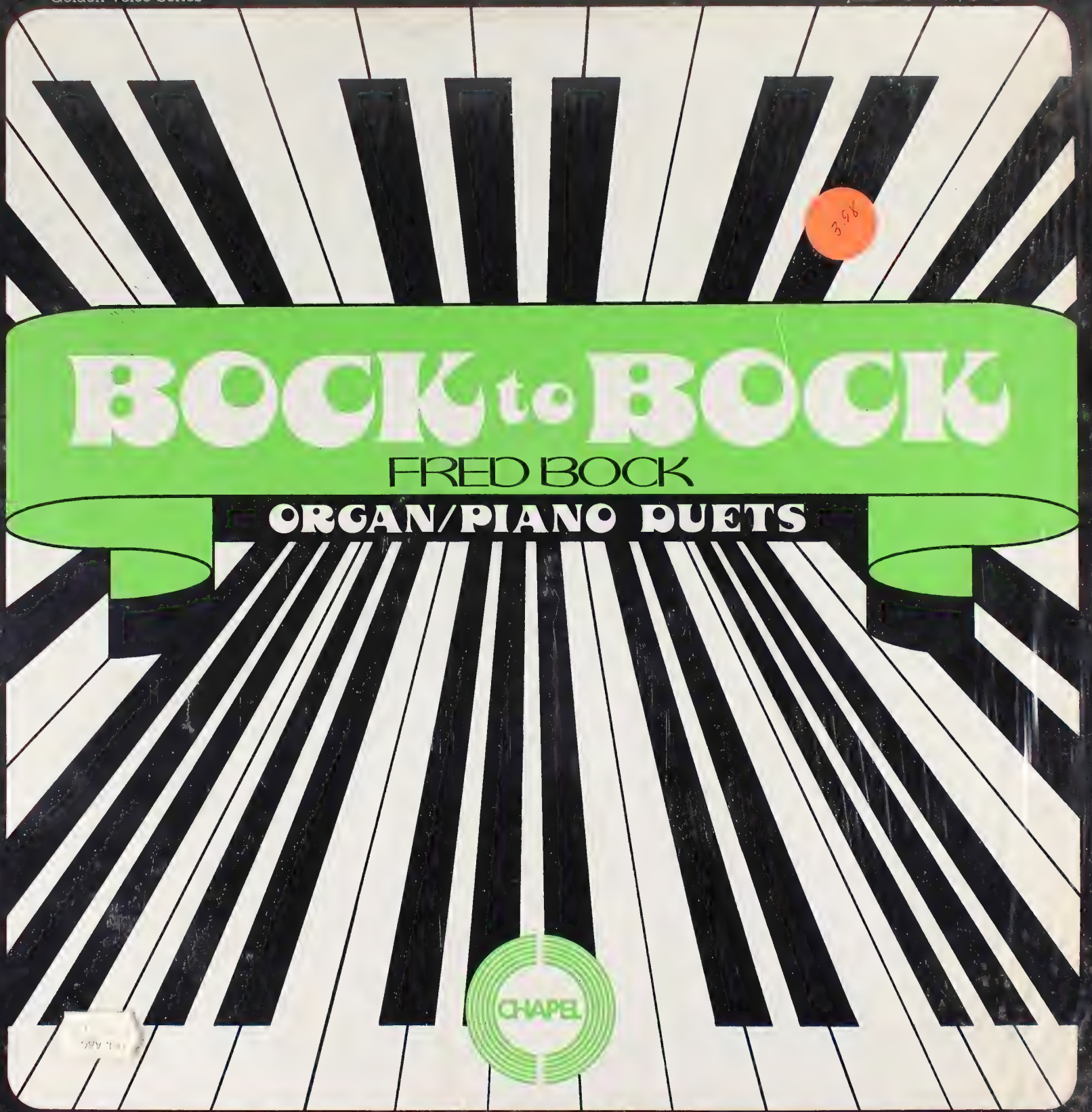
RECORDS

Producers: Ron Elliston, Ronnie Wells
Engineer: Mike Zook
Arranger: Ron Elliston
Art Direction: Judith Smith
Photographer: Bobby Cohen
Recorded at: Masterworks Studios, Fairfax, Va.
Manufacturer: Creative Sound, Hollywood, Ca.

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Compatible Stereo / S 5255



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BOCK to BOCK

Fred Bock, Organ/Piano Duets

The Fred Bock touch magnificently performs the great Christian themes on both the piano and the organ. This is the first album of this type by Fred designed for those who enjoy playing and listening. A book under the same title contains the arrangements as they appear in this album. The irresistibly appealing sound of a solo grand piano complements the rich background of the Robert Morton pipe organ. From the album's initial conception right through the final note of this recording, Fred displays his talent and imagination to an exciting new degree.

Several of the songs in this album are old favorites such as "Moment by Moment." Some are newer Christian songs like "Love Was When." Fred approaches them with a creative styling that gives each song a fresh sound. He also lends his sensitive interpretive skill and richly melodic arrangements to "I'll Tell the World That I'm a Christian," and "Near the Cross."

These and others in the album are superb pieces of music that promise to live on. Fred accords them the treatment they so richly merit. There is a wealth of listening blessing in store for everyone who listens to God's love through this album.

SIDE A		SIDE B	
There's Something About That Name — Gaither	2:44	Love Was When — Wyrtzen	3:10
Moment by Moment — Moody	2:27	Lead On, O King Eternal — Smart	2:16
Grace Greater Than Our Sin — Towner	2:54	Near the Cross — Doane	3:14
And Can It Be? — Campbell	2:56	Healer of Broken Hearts — Stiffler	3:57
I'll Tell the World That I'm a Christian — Fox	4:14	Children of the Heavenly Father — Swedish Melody	2:15

All numbers on this album were arranged by Fred Bock.
The companion book with organ/piano duets as played by Fred Bock on this album is also available.

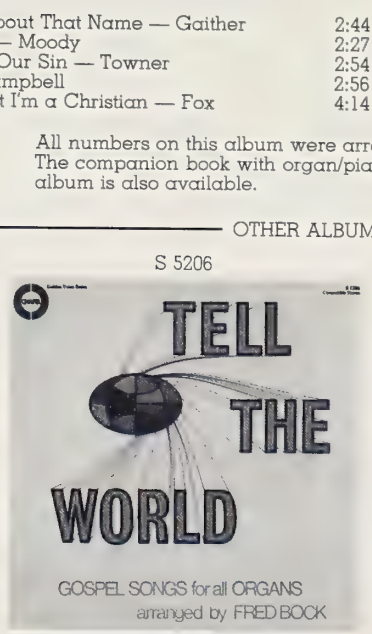
OTHER ALBUMS BY FRED BOCK

S 5198



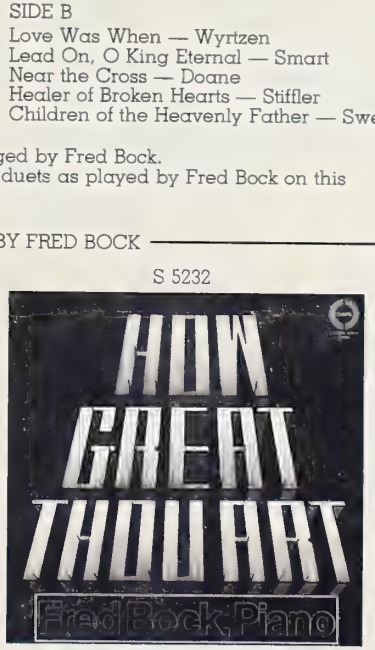
MY GOD AND I
Organ Album

S 5206



TELL THE WORLD
Organ Album

S 5232



HOW GREAT THOU ART
Piano Album

S 5234



HE'S EVERYTHING TO ME
Organ Album

Companion books are available with each of these albums.

Recorded at Whitney Recording Studio, Inc., Glendale, California

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Art: Gentry Publications

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Wicked and Wild



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Ron Pompey

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SIDE A

GOING HOME WITH ME
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AH WINING
Written by D. Dopwell & R. Pompey (BMI Music)

JAM MEH (HE SOFT)
Written by D. Dopwell & R. Pompey (BMI Music)

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SIDE B

GOING HOME (CLUB MIX)
Written by D. Dopwell & R. Pompey (BMI Music)

AH WINING (CLUB MIX)
Written by D. Dopwell & R. Pompey (BMI Music)

JAM MEH (HE SOFT) (CLUB MIX)
Written by D. Dopwell & R. Pompey (BMI Music)

Music arranged, conducted and performed by Sir Frankie McIntosh

MUSICIANS:

Key Boards:	Sir Frankie McIntosh
Bass, Horns, Drums:	Sir Frankie McIntosh
Rhythm Guitar:	Daneth Dopwell
Lead Guitar:	George Victory
Percussions:	Anthony "Bugs" Niles
Lead Vocal:	Ron Pompey
Back Vocals:	Devon Pompey, Charmaine Yates & Ron Pompey

Studio: Rawlston's Recording
Engineer: George Meyers
Studio: Planet Sounds
Engineer: Julian McBrowne

All songs written and composed by Daneth Dopwell and Ron Pompey
Special thanks to Daneth Dopwell in assisting with writing of songs
Produced by Rondall K. Pompey & Conrad Joshua
Executive Producer Rondall K. Pompey

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TROPICAL HONEY RECORDS

Special thanks to the lord Almighty for all he has done for me.
I dedicate this album to my lovely lady Sharon Williams for all she has done for me throughout the years.

Elijah Lindsay
Photographer
50 West 93rd Street, Suite 6I
New York, NY 10025

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(212) 840-1234

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LEO PERACCHI y su orquesta

SELECCION "ARIADNE"

Fiesta de BOLEROS



M. Odeon R.
ALTA FIDELIDAD

SELECCION "APLAUSOS"

LDC-36909

Fiesta de BOLEROS

LEO PERACCHI y su orquesta

Fascinante y sofisticado, melodioso y rítmico, quedo y exaltado, provocativo y sensual, es el bolero, el ritmo que —por su propia esencia— recuerda siempre los mejores momentos en que la ternura se transforma en emoción... y el éxtasis está hecho de exaltación. En cuanto a los violines —ya vibrantes, ya tristes—, dan suavidad a... escuchar y soñar en nuevos mundos de amor tropical...

Este es, precisamente, el retrato escrito de este disco Odeon, digno de las mejores discotecas. Destácase en él una orquesta que a corto plazo ha de ser la preferida de usted: la orquesta de cuerdas de LEO PERACCHI, que en este disco da una nueva dimensión sonora a los doce boleros más conocidos y aplaudidos que componen este microsurco. Las maracas y bongoes dan la atmósfera tropical que nos envuelve en un irresistible deseo de bailar.

FAZ 1:

1. **BESAME MUCHO**
   (Consuelo Velásquez)
2. **PERFIDIA**
   (Alberto Domínguez)
3. **ANGUSTIA**
   (Orlando Brito)
4. **FRENESI**
   (Alberto Domínguez)
5. **NOSOTROS**
   (Pedro Junco, h.)
6. **SOLAMENTE UNA VEZ**
   (Agustín Lara)

FAZ 2:

1. **FLOR DE LYS**
   (Agustín Lara)
2. **APERTA-ME EM TEUS BRAÇOS**
   (Anisio Silva-Almeida Rego)
3. **VEREDA TROPICAL**
   (Gonzalo Curiel)
4. **ACERCATE MAS**
   (Osvaldo Farrés)
5. **DESESPERADAMENTE**
   (Gabriel Ruiz)
6. **DRY COPACABANA**
   (Vadico)

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FIESTA DE BOLEROS - LEO PERACCHI Y SU ORQUESTA



Terra Ceia Christian School Choir

Celebrate Christmas!

The Terra Ceia Christian School, located in Pantego, North Carolina, was founded in 1940 by a group of Dutch people who settled in the area. The school society has grown to include many Southern families, as well as families who have moved from the Midwest and East Coast.

As a Christian school, Terra Ceia's purpose is to place Christ in the center of all learning and living. Students use God's Word as a basis for studying each subject.

The Terra Ceia Christian School Choir consists of eighteen volunteer students from grades five-twelve, under the leadership of Mara Mulder. Mara has directed the choir for six years and Margaret Vriese, also a teacher at Terra Ceia Christian School, has accompanied it for the past three years. Kathy Robbert, flutist, and Robert Vande Vusse, soloist, are also staff members. Jan Van Staalduinen, soloist in "Mary's Boy-Child," is a student at the school.

It is our hope and prayer that you will be blessed by this presentation. Come — Celebrate Jesus' Birthday with us!!!

Celebrate Christmas!

erra Ceia Christian School Choir

SIDE ONE

1. Celebrate (Mara Mulder)
2. C'mon Ring Those Bells (Arr. Mara Mulder)
3. O Holy Night (Adam) (Arr. Mulder/Vriese)
4. Song of the Littlest Angel (Ruth Artman)
5. Christmas Carol Medley (Arr. Mulder)
   - What Child is This
   - Away in a Manger
   - Silent Night
   - The First Noel
   - Joy to the World



The Terra Ceia Christian School Choir
Route 2 Box 159
Pantego, N.C. 27860
(919) 943-2485

SIDE TWO

1. Here We Come A-Caroling (Arr. Mane Tishman-Curtis Music Press)
2. Carol of the Bells (Arr. Peter J. Wilhousky-Carl Fischer, Inc.)
3. Ding Dong! Merrily on High (Arr. Ruth Artman-Hal Leonard Pub. Co.)
4. Mary's Boy Child (Arr. Mara Mulder)
5. The Innkeeper's Carol (David Eddleman-Shawnee Press, Inc.)
6. Listen to the Music (David Eddleman-Carl Fischer, Inc.)
7. Happy Birthday, Baby Jesus (Clark-Gassman-Lexican Music, Inc.)



The Terra Ceia Christian School Choir held its first recording session for this album on February 6, 1982. On February 13, Mary Derr, a choir member for the past two years, went home to be with her Lord after a brief, unexpected illness.

Because the songs recorded on the album were a special part of Mary's life and because she now "celebrates" in the presence of the Lord, we lovingly dedicate this album to her.

Roanoke Gospel Recording
Harrison St. P.O. Box 601
Williamston, N.C. 27892

STEREO

California State University, Chico

SYMPHONIC WIND ENSEMBLE
SPRING CONCERT 1976

Daniel Hiestand, Conductor



The Transfer from tape to disk was accomplished at the facilities of United Sound, Inc. by means of the most sophisticated "state-of-the-art" equipment available. The signal was processed via a custom Quad Eight solid-state console which provides eight sets of equalizers and has facilities for adding echo and panning program. Unique design features of this system give precise control to both program signal and lathe automation.

The disk cutting was done on a Neuman VMS 70 computerized lathe with full automation using the Neumann SX 74 cutterhead being driven by the Neumann SAL 74 600watt per channel solid state electronics. The disk was cut to the RIAA specifications and the highest possible standards of the industry have been maintained to assure the listener of receiving the finest recording available. To this end, the full frequency, response, natural balance, and dynamic range have been maintained with the highest possible fidelity.



Spring Tour 1976

DANIEL HIESTAND,

CONDUCTOR

CALIFORNIA STATE UNIVERSITY, CHICO

Symphonic Wind Ensemble

YUBA CITY HIGH SCHOOL. . . . . .MAY 5

WOODLAND HIGH SCHOOL. . . . . MAY 5

SOLANO JUNIOR COLLEGE. . . . . .MAY 6

VACAVILLE HIGH SCHOOL. . . . . .MAY 6

CASTRO VALLEY HIGH SCHOOL. . . . . .MAY 7

MONTGOMERY HIGH SCHOOL, SANTA ROSA. . . . MAY 7

CALIFORNIA STATE UNIVERSITY, CHICO - PAC 144 - MAY 8 & 9

Program

FESTIVE OVERTURE. . . . . .Dimitri Shostakovich
Arr. Hunsberger

PASSACAGLIA AND FUGUE IN C MINOR. . . . . Johann Sebastian Bach
Arr. Falcone

NIGHT SOLILOQUY. . . . . .Kent Kennan

Jani Dixon, flute

MUSIC FOR PRAGUE 1968. . . . . Karel Husa

I. Introduction and Fanfare

II. Aria

III. Interlude

IV. Toccata and Chorale

INTERMISSION

FANFARE from "LA PERI". . . . . Paul Dukas

Robert Slack, Conductor

THREE DANCES from "LES BICHES". . . . . .Poulenc

Dr. George Longazo, Conductor

TWO AMERICAN MARCHES

Law and Order. . . . . .Harry Alford

The Free Lance. . . . . John Phillip Sousa

THE PINES OF ROME. . . . . .Ottorino Respighi
Arr. Duker

I. The Pines of the Villa Borghese

II. The Pines Near a Catacomb

III. The Pines at the Janiculum

IV. The Pines at the Appian Way

– PERSONNEL –

Robert Slack, Student Conductor

FLUTES
Martha Dee
*Jani Dixon
Debbie Grundel
Margaret Merrill
Shawn Moore
Pam Paige
Lynn Rider
Penni Sundkvist
Lori White
Susan Rupe
Lori Watt

OBOES
*Becky Barnhart
Kathy Snodgrass
Carolyn Stuart

BASSOON
Cholly Cetta
*Tom Gettys

SOPRANO CLARINET
Bob Maggiora

CLARINETS
Bobbie Belvin
Donna Boyes
Laurinda Erlich
Karen Funke
*Frank Kibbish
*Carla Kusel
Bob Maggiora
Vicki Ortiz

BASS CLARINET
Martha Maurer

CONTRA BASS CLARINET
Mary Hiestand

ALTO SAXOPHONES
Edward Banes
Kathy Burnham
*Kirk Weller

TENOR SAXOPHONES
Charles Jennings
Dennis Mayfield

BARITONE SAXOPHONE
Larry Grandy

CORNETS
Bill Allen
Gwen Captain
Pat Hilton
*Ted Nelson
Tim Oldham
Bob Slack

TRUMPETS
*Bill Rutherford
Tim Selchau

FRENCH HORNS
Judy Drawsky
Warren Harvey
Pat Mickey
Marc Peter
*Von Phillips
Sue Tomlinson

TROMBONES
*Glen Dawson
Alan Hockenson
Bob Seeley
Jenny Wolf

BASS TROMBONES
*Bill Delgardo
Byron Yerzy

BARITONES
Ray Heberer
George Vest

TUBA
Barry Guerrero
*Steve McGinnis
Craig Vreeken

STRING BASS
Tony Thomas

PERCUSSION
*Mike Eaton
Dan Kinkle
Bob Maggiora
Dave Mickey
Doug Race

PIANO
Ellen Limacher

CELESTA
Bob Maggiora

HARP
Joan Wilson

TOUR MANAGER
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Julio Iglesias

un hombre solo

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Manuel Alejandro – Marian Beigbeder

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Manuel Alejandro – Ana Magdalena

INTENTANDO OTRAVEZ ENAMORARTE
Manuel Alejandro – Sandra Beigbeder

PROCURA HABLARLE TÚ
Manuel Alejandro – Marian Beigbeder

QUE NO SE ROMPA LA NOCHE
Manuel Alejandro – Ana Magdalena

CARA B

UN HOMBRE SOLO
Manuel Alejandro – Marian Beigbeder

TE VOY A DEJAR DE QUERER
Manuel Alejandro – Ana Magdalena

EVADIÉNDOME
Manuel Alejandro – Sandra Beigbeder

ALGUIEN
Manuel Alejandro – Marian Beigbeder

EL MAR QUE LLEVO DENTRO
Manuel Alejandro – Sandra Beigbeder

Todas las canciones pertenecen al fondo editorial de SBK SONGS

Compuesto, orquestado y producido por
MANUEL ALEJANDRO
(Para CBS INTERNATIONAL)

COPRODUCTOR	David Beigbeder
COLABORARON CON SUS IDEAS EN LA PRODUCCION	Joaquín Torres y Humberto Gatica
INGENIERO DE GRABACION (Excepto "El mar que llevo dentro" grabado por Humberto Gatica)	Joaquín Torres
INGENIERO DE MEZCLAS (Excepto "Te voy a dejar de querer" y "Que no se rompa la noche" mezcladas por Joaquín Torres)	Humberto Gatica
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Mis recuerdos para todos mis
Cuando quiera [illegible] a Guayaquil.
Que no piensen que me olvido
de mi tierra alguna vez

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Gracias | Oscar Sánchez por su trabajo como coautor de la canción "Volver" en el album "De Niña a Mujer"

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La Ganadora
Del Festival
De La Cancion Ranchera
En Mexico



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La Ganadora
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J. Fernando Paz/2.50-Intersong

4.-Tu No Valias La Pena
Ramiro Aguilar/2.45-Hony, S.A.

5.-La Promesa
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April and Susan



Join In!

SUGGESTIONS AND LYRICS INSIDE





SONGS AND STORIES FOR CHILDREN
(AGES 4-10)

SIDE 1

JOIN IN!
I'D GO DANCING
SHAKE! SHAKE! SHAKE!
THE LAUGHING SONG
SNAPPIN' OUR FINGERS
CRUMPLEWETSKIN
LULLABY

SIDE 2

PIZZA
TEDDY BEAR
'ROUND AND 'ROUND
CANOE
HALLOWE'EN
THE SOMETHING
LATKES

MUSICIANS

JOHN ADAMES - Drums and Percussion
JODY GOLICK - Soprano and Tenor Saxophones
APRIL KASSIRER - Vocals, Acoustic Guitars and Percussion on Crumplewetskin
SUSAN MARCUS - Vocals and Hand Claps
BEN MINK - Electric Guitar, Violins and Mandolins
DAVID PILTCH - Stand up Bass on all but Join In and Snappin' Our Fingers
JOHN SHEARD - Piano, Rhodes, Jupiter-8 Synthesizer and back-up vocal on Snappin' Our Fingers
GWEN SWICK - Electric Bass on Join In! and Snappin' Our Fingers
CHRIS WHITELY - Harmonica and Trumpet

CHILDREN'S CHORUS

FENSIDE PUBLIC SCHOOL
Nancy Bond, Tracy Carrier, Felicia Francis, Charlotte James,
Lisa Laviolette, Melissa Lawrence, Sveda Parmar, Nancy Velosco
Nancy Bond, soloist on Twinkle, Twinkle (Laughing Song)
Nancy Bond, Melissa Lawrence - back-ups in Lullaby
GRENOBLE PUBLIC SCHOOL
Natalie Altun, Helen Goh, Akoso Holder, Marietta Shelley Parboodial

Children rehearsed and conducted by Elizabeth MacRae,
Music Consultant, North York Board Of Education
Additional rehearsals and assistance by Andrea Brown -Grenoble P.S.
and Helen Liddle - Fenside P.S.

Produced and Arranged by JACK SCHECHTMAN.
(Juno Award winning producer of 1982's Best Children's Album)

Recorded and Mixed by CHAD IRSCHICK
Additional Arrangement Concepts:
Jack Schechtman - Instrumental sections of Latkes
April Kassirer - Join In!, Snappin' Our Fingers, 'Round and 'Round and Lullaby
Chad Irschick - Vocal harmony on Hallowe'en
John Sheard - Special effects on The Something and Hallowe'en
Additional part arrangements by individual musicians.



APRIL is a professional guitarist, banjo player and singer/songwriter. She has done songwriting workshops for the North York Board of Education. Her children's music has been performed by both herself and others on C.B.C. television.





SUSAN is known to families across Canada as "**SUSAN**" from the **MR. DRESSUP** television show. (C.B.C.) She is also a professional writer of children's books, radio, television and films.

Album Concept, Art Direction and Design
by Linda Kozlowski, Nova Art Studios.
Photography by David Street.
Dragon and Mouse by Linda Roy.
Insert hand-printed by April Kassirer.
Enrichment Suggestions by Susan Marcus.

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Downsview, Ontario, 1983.

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APRIL AND SUSAN
BOX 53, POSTAL STATION A,
WILLOWDALE, ONT., CANADA.
M2N 5S7

SPECIAL THANKS AND HUGS TO: OUR PARENTS EVE AND ARCHIE KASSIRER, AND RUTH AND BILL SNIDERMAN FOR THEIR LOVING SUPPORT AND ENCOURAGEMENT; TAMMY, LINZZY AND FRIZZY MARCUS FOR THEIR HUGS, KISSES AND HELPFUL COMMENTS; JACK SCHECHTMAN FOR HIS WARMTH, ENTHUSIASM, GOOD NATURE AND EXCELLENT CREATIVE JUDGEMENT; CHAD IRSCHICK FOR HIS UNFAILING ENERGY, SUPPORT AND EXPERTISE; FRANCE TETREAULT, ASSISTANT AT INCEPTION SOUND, FOR HER ORGANIZATIONAL SKILLS AND MANY THOUGHTFULNESSES; FRANCE AND CHAD FOR MAKING A FRIENDLY, LOVELY ENVIRONMENT IN WHICH TO WORK; ALL OUR FANTASTIC MUSICIANS FOR THEIR TALENT AND SENSITIVITY; SUSAN POLLACK SCHECHTMAN FOR THE ASSISTANCE SHE GAVE JACK THROUGHOUT THIS PROJECT AND TO LINDA KOZLOWSKI FOR HER ARTISTRY AND WONDERFUL ENTHUSIASM.

ALL SELECTIONS

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Loeillet · van Eyck · Telemann · Couperin
Carr · Pepusch



Blockflötenmusik
auf Originalinstrumenten

Recorder Music
with Original Instruments

II

1700

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Blockflötenmusik auf Originalinstrumenten II · Recorder Music with Original Instruments II

Seite/Side 1

JEAN BAPTISTE LOEILLET (1680-1730)

Sonate G-dur für Blockflöte und B.c. (10'37)
1. Largo - 2. Allegro - 3. Adagio - 4. Gavotta
Alt-Blockflöte f' von J. Denner, Nürnberg

JAN JACOB VAN EYCK (um 1590-1657)

Batali (4'35)
Tenor-Blockflöte c' von P. I. Bressan, Gemeentemuseum Den Haag

Variationen über ‚Doen Daphne d'over schoone maeght'
Sopran-Blockflöte c'' von W. Beukers, Museum Amsterdam (8'30)

ROBERT CARR (17. Jahrh.)

Divisions upon an Italian Ground (2'35)
aus „The Delightful Companion" 1686,
für Alt-Blockflöte und B. c.
Alt-Blockflöte f' von R. Wijn, Nijmegen

Seite/Side 2

GEORG PHILIPP TELEMANN (1681-1767)

Fantasie F-dur für Flöte (solo) (4'08)
1. Alla francese - 2. Presto

Fantasie d-moll für Flöte (solo) (3'44)
1. Largo, Vivace, Largo, Vivace - 2. Allegro
Alt-Blockflöte f' von I. H. Rottenburgh, Brüssel um 1700

FRANÇOIS COUPERIN (1668-1733)

Le Rossignol en amour (7'25)
aus „Pièces de clavecin" Livre 3 1722, Quatorzième Ordre
Sopranino-Blockflöte in f'' von Denner, Nürnberg um 1700

(DR.) JOHANN CHRISTOPH PEPUSCH (1667-1752)

Sonate Nr. 4 F-dur für Alt-Blockflöte und B.c. (6'56)
1. Adagio - 2. Allegro - 3. Adagio - 4. Giga
Alt-Blockflöte f' von van Heerde, Holland

Frans Brüggen, Blockflöte/recorder · **Anner Bylsma,** Barockvioloncello/baroque violoncello · **Gustav Leonhardt,** Cembalo/harpsichord

Jean Baptiste Loeillet (1680–1730) entstammt einer weitverzweigten, gegen 1700 im flämischen Raum um Gent ansässigen Musikerfamilie. Seine Sonate G-dur wurde zusammen mit elf weiteren 1705 in Amsterdam gedruckt. Dem Typ nach entspricht sie zwar noch der sonata da chiesa mit der Satzfolge langsam-schnell-langsam-schnell, aber die Aufnahme der Gavotte als letzten Satz zeigt bereits den zunehmenden Einfluß suitenhaft-tänzerischer Elemente.

In die Zeit des Frühbarock gehören die Blockflötensoli des sonst kaum bekannten *Jan Jacob van Eyck* (um 1590-1657), einem Blinden, der auf dem Kirchhof die Besucher durch sein - scheinbar virtuoses - Flötenspiel unterhielt. Seine „Batali" aus dem „Fluyten Lusthof" - sind eine Folge von „kriegerischen" Signalen und Gesängen mit dem Titel der heutigen holländischen Nationalhymne „Wilhelmus van Nassaue". Das 17. Jahrhundert prägte für solche überall beliebten Stücke die Bezeichnung „Feld- oder Schlachtmusik". Die Variationen über „Doen Daphne d'over schoone maeght" sind kleine Kabinettstücke der Veränderungskunst.

Von dem ebenfalls erwähnten englischen Kleinmeister *Robert Carr* aus dem 17. Jahrhundert stammen die „Divisions upon an Italian Ground" (1686). Das sehr kurze, reizvolle Stück ist auf einer ostinat sich wiederholenden Baßfigur aufgebaut, über die sich die Flötenstimme mit kleinen Variationen in ausdrucksstarker melodischer Führung bewegt.

Georg Philipp Telemanns (1681-1767) 12 Fantasien für Flöte solo (1732/33) finden in den zwischen 1732 und 1735 veröffentlichten Sammlungen von unbegleiteten Fantasien für Violine, Baßgambe und Klavier ihre Gegenstücke. Telemann gibt seinen Fantasien einen locker gefügten, scheinbar mit leichter Hand improvisierten formalen Rahmen. In dem F-dur-Stück läßt er im ersten Satz „alla francese" die französische Ouvertüre mit ihren pompösen, scharf punktierten Rhythmen am Anfang und Schluß anklingen. Auch ihr bewegter, kontrastierender Mittelteil fehlt nicht. Ein kurzes sprungreiches Presto schließt sich an. In der Fantasie d-moll ist der einleitende Satz vierteilig gegliedert. Je einem Miniatur-Largo von wenigen Takten Länge mit ausgehaltenen Spitzentönen folgt ein virtuoses kleines Vivace.

Vom 16. Jahrhundert bis zur Gegenwart (z. B. Olivier Messiaen) haben sich Komponisten immer wieder von Vogelrufen zu ihren Werken inspirieren lassen. Daß die Nachtigall als Vogel der Liebenden oft zu besonders poetischen Stücken animiert hat, zeigt *François Couperins* (1668-1733) „Le Rossignol en amour" (1722). Kapriziös und verzierungsreich entfaltet sich seine Melodie, um schließlich auf dem Höhepunkt das Schlagen der Nachtigall zu imitieren.

Handfester und weniger verspielt bietet sich die Sonate F-dur des gebürtigen Berliners *Johann Christoph Pepusch* (1667-1752) dar. Er fand in England eine neue Heimat und ist vor allem durch seine „Bettleroper" musikgeschichtlich ein Begriff geworden. Seine zahlreichen Trio- und Solosonaten für Flöte, Oboe und Violine erfreuen sich noch heute in musikalischen Liebhaberkreisen großer Beliebtheit. Die kleine F-dur-Sonate folgt dem bewährten Schema der Kirchensonate. Klangvoll, mitunter sogar etwas archaisierend im Stil, sind die langsamen Sätze entworfen. Ihnen steht das Allegro an zweiter Stelle mit seinen munteren Themensprüngen und die sequenzenreiche, hurtig laufende Giga italienischen Typs als Schlußsatz gegenüber. *Lothar Hoffmann-Erbrecht*

Jean Baptiste Loeillet (1680-1730) belonged to a widely ramified family of musicians that had settled in the Flemish region around Ghent towards 1700. His Sonata in G major was printed in Amsterdam in 1705, together with eleven others. In its type it still corresponds to the 'sonata di chiesa' with the sequence of movements slow-quick-slow-quick, though the inclusion of a gavotte as the last movement already shows the increasing influence of dance-like suite elements.

The recorder solos of *Jan Jacob van Eyck* (ca. 1590-1657) belong to the early baroque period. Hardly known apart from these, he was a blind musician who used to entertain visitors to the church in the churchyard with his - apparently virtuoso - recorder playing. His "Batali" - from the "Fluyten Lusthof" - are a sequence of "martial" signals and songs bearing the title of the present-day Dutch national anthem: "Wilhelmus van Nassaue". The 17th century coined the description "field or battle music" for such pieces, which enjoyed widespread popularity. The Variations of "Doen Daphne d'over schoone maeght" are little masterpieces of the art of variation.

From the likewise rarely mentioned *Robert Carr*, a lesser English master of the 17th century, we have the "Divisions upon an Italian Ground" (1686). This very brief, charming piece is built on a constantly repeated bass figure over which the recorder part moves with little variations and an expressive melodic line.

The Twelve Fantasies for Solo Flute (1732/33) by *Georg Philipp Telemann* (1681-1767) find their counterparts in the collections of unaccompanied fantasias for violin, bass viola da gamba and keyboard published between 1732 and 1735. Telemann gives his fantasies a loosely constructed formal framework, as if improvised with an easy hand. In the F major work he lets the French overture, with its pompous, sharply dotted rhythms, be heard at the beginning and the end of the first movement, "alla francese". Its quicker, contrasted middle section is also to be found here. There then follows a Presto full of leaps. In the Fantasie in D minor the opening movement is divided into four sections. Two miniature Largos, only a few bars in length, with sustained notes in the highest register, alternate with two little virtuoso Vivaces.

From the 16th century down to the present day (e.g. Olivier Messiaen) composers have continually been inspired by birdsong. That the nightingale, as the bird of lovers, has frequently given rise to particularly poetic pieces is illustrated by "Le Rossignol en amour" (1722) by *François Couperin* (1668-1733). Its melody unfolds itself capriciously and with rich embellishment, finally reaching a climax with the imitation of the song of the nightingale.

A firmer and less playful impression is conveyed by the Sonata in F major by *Johann Christian Pepusch* (1667-1752), a native of Berlin who made his home in England and earned a place in musical history above all through his "Beggar's Opera". His many trio and solo sonatas for flute, oboe and violin still enjoy great popularity in amateur musical circles. The little F major Sonata follows the well-tried pattern of the church sonata. The slow movements are conceived with full tone, at times even in archaic style. In contrast to them, the second movement is an Allegro with lively thematic leaps, and the finale an Italianate Gigue rich in sequences and impetuous in its motion.

Titelseite: Job Andriaenz Berckheyde (1630-1693 Harlem) „Selbstportrait im Atelier"
Weitere Abbildungen: Archiv für Kunst und Geschichte, Berlin
Frontispice: Job Andriaenz Berckheyde (1630-1693 in Harlem) "Self-portrait in the atelier"
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THE GOLDEN HITS OF COUNTRY AND WESTERN STARS

BY YOUR FAVORITE ARTISTS

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SIDE ONE

TAKE ME BACK TO TULSA/George Jones
(Wills-Duncan) Peer International BMI 2:06

THE GREATEST ONE OF ALL/
Melba Montgomery
(Georgie Riddle) Glad Music BMI 2:36

SIGNAL OF THE BANJO/Bill Harrell
(S. Hobbs) Allendale Music BMI 1:58

I MAKE EXCUSES/Judy Lynn
(D. Rollins-J. Lynn) Glad Music BMI 2:22

IT'S A SIN/Leroy Holmes
(F. Rose-Z. Turner) Milene Music Inc. ASCAP 3:12

I'M MOVIN' ON/Al Caiola
(Snow) Hill & Range Songs, Inc. BMI 2:11

SIDE TWO

HELLO OPERATOR/Judy Lynn
(W. Stewart-C. Alridge) Glad Music BMI 2:36

HE'LL HAVE TO GO/Leroy Holmes
(J. Allison-A. Allison) Central Songs, Inc. BMI 3:03

TIME CHANGES EVERYTHING/George Jones
(T. Duncan) Peer International BMI 2:50

WHAT'S BAD FOR YOU IS GOOD FOR ME/
Melba Montgomery
(M. Montgomery-G. Montgomery) Glad Music BMI 2:12

BYE BYE LOVE/Al Caiola
(F. Bryant-B. Bryant) Acuff Rose Publications BMI 2:20

ORANGE BLOSSOM SPECIAL/Bill Harrell
(G. Perry) Acuff Rose Publications BMI 2:23

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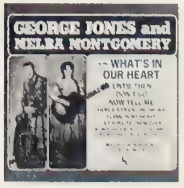
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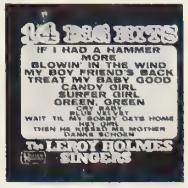
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Selections included in this album have appeared in other collections.

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1981-82
NEW MEXICO STATE UNIVERSITY
PRIDE MARCHING BAND

Jerry Hoover, Director of Bands
Dr. Kenneth Singleton, Associate Director of Bands



ERS 820404

1981-82
NEW MEXICO STATE UNIVERSITY
PRIDE MARCHING BAND

Jerry Hoover, Director of Bands



SIDE A

Run On And Aggie Fight Song
Strike Up The Band
Nine to Five
Sweet Georgia Brown (Drum Line)
Peanut Vendor (Trombone Trio)
Grand Entry Swing March
Evita Medley
Chump Change
Caravan
When Johnny Comes Marching Home

SIDE B

In The Hall Of The Mountain King (Tuba Feature)
Gentle On My Mind
Cotton Eyed Joe
Ghost Riders In The Sky
Dueling Banjos (Drum Line)
Tijuana Taxi (Trombone Trio)
Rockin' In The Paradise
Linger Awhile
Sweet Georgia Brown (Drum Line)
Elvira — Cadence — Aggie Fight Song
Dueling Banjos (Drum Line)

PRIDE BAND STAFF

A SPECIAL THANKS TO

Director of Bands — Jerry Hoover
Associate Director of Bands — Dr. Kenneth Singleton

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FLUTES

* Sue Ahlert, Erie, Pennsylvania
Yolanda Apodaca, Los Lunas, New Mexico
Laura Burnette, Albuquerque, New Mexico
Yvonne Chavez, Alamogordo, New Mexico
Kristy Crellin, Tucumcari, New Mexico
Linda Goodman, El Paso, Texas
Becky Howell, Thoreau, New Mexico
Angela Ivie, Dulce, New Mexico
...Bernadette Lopez, El Paso, Texas
Roxanna Martinez, Gallup, New Mexico
...Thia Porter, High Rolls, New Mexico
+ ...Terri Prater, Russellville, Arkansas
+ ...Las Cruces, New Mexico
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...New Mexico
...New Mexico
...Santa Fe, New Mexico
Eileen Theimer, Las Cruces, New Mexico
...New Mexico
...New Mexico
Arlene Yusnukis, White Rock, New Mexico

CLARINETS

John Alcon, Las Cruces, New Mexico
* Janet Baron, Mesilla Park, New Mexico
...New Mexico
...New Mexico
...Las Vegas, Nevada
...New Mexico
Donna O'Bryant, Clayton, New Mexico
Charlotte Otero, Los Lunas, New Mexico
Jennifer Robinson, Alamogordo, New Mexico
Sarah Valerio, Bayard, New Mexico

SAXOPHONES

Becky Brown, Deming, New Mexico
...Farmington, New Mexico
...New Mexico
* ...New Mexico

...New Mexico
...New Mexico
...New Mexico

FOY WILLING

AND THE RIDERS OF THE PURPLE SAGE

SING "THE NEW SOUND OF AMERICAN FOLK"



FIREBALL MAIL
KISSES SWEETER THAN WINE
JUST BECAUSE
LIVE AND LET LIVE
WHEN MY BLUE MOON TURNS TO GOLD
FIVE HUNDRED MILES

OLD LONESOME TRAIN
DARK AS A DUNGEON
NEVER LET ME CROSS YOUR MIND
SOMEONE WON YOUR HEART
PINS AND NEEDLES
I CRIED MYSELF TO SLEEP

jubilee JGM HI FI

JGM 5028

jubilee JG

5028

FOY WILLING and THE RIDERS OF THE PURPLE SAGE SING THE NEW SOUND OF AMERICAN FOLK

SIDE 1

FIREBALL MAIL (Floyd Jenkins: Milene Music Inc. ASCAP)	1:45
KISSES SWEETER THAN WINE (Public Doman)	2:35
JUST BECAUSE (Sid Robin: Leeds Music ASCAP)	2:12
LIVE AND LET LIVE (Walker-Sullivan: Peer International ASCAP)	2:48
WHEN MY BLUE MOON TURNS TO GOLD (Walker-Sullivan: Peer International ASCAP)	2:50
FIVE HUNDRED MILES (Hedy West-Bobby Bare-Charlie Williams: Friendship Music Corp. & Central Songs BMI)	2:48

SIDE 2

OLD LONESOME TRAIN (Foy Williams: Keystone Music ASCAP)	2:32
DARK AS A DUNGEON (Merle Travis: American Music BMI)	2:50
NEVER LET ME CROSS YOUR MIND (Foy Willing: Keystone Music ASCAP)	2:25
SOMEONE WON YOUR HEART (Foy Willing: Leeds Music ASCAP)	3:12
PINS AND NEEDLES (Floyd Jenkens: Milene Music Inc. ASCAP)	2:30
I CRIED MYSELF TO SLEEP (Foy Willing-Sid Robin: Leeds Music ASCAP)	3:08

Saddle up, Folks, or hitch on and hold tight. Foy Willing and his Riders of the Purple Sage take a jog-trot through a wide variety of the kind of songs American Folk have listened to, sung along with and loved.

You'll recognize many of the landmarks of our musical past — songs made famous by such artists as the Weavers, Roy Acuff, Wiley and Gene, Merle Travis and Bobby Bare. Foy Willing pays tribute to such as these American Country and Folk Singers with fine new arrangements of *Kisses Sweeter Than Wine, Fireball Mail, When My Blue Moon Turns To Gold, Dark As A Dungeon* and *Five Hundred Miles.*

The Riders of the Purple Sage are one of the most-famed of all groups who have been seen and heard on stage, screen, radio and television. *Foy Willing* is one of America's outstanding singers of country, western and folk songs. He is also one of our leading authorities in the field of American Folk Music and the arranger who created the unique sound and blend of the Riders.

New voices have been added. *Mary Ford*, who made great record hits with *Vaya Con Dios, How High The Moon, Tennessee Waltz* and others, stimulates the outing and *Bobby Summers*, Mary's brother and a fine guitarist, is now part of this talented group. Listen to *Just Because*. You'll recognize Mary immediately.

American Folk Music is a varied lot. Foy Willing has made a wide and practical selection here. The Riders of the Purple Sage sing Country, Western and out-and-out Folk. They have also added some new songs written by Foy Willing. The choice of material adds up to no rambling affair. This list leads us on a well-planned and beautifully-guided tour.

The Group is as well-known as some of the songs they sing and made famous. *Foy Willing and his Riders of the Purple Sage* have been one of the great and recognized sounds of country, western and folk songs for quite some time now. Listen to their new and exciting approach to the collection in this album. You'll have a most enjoyable time.

Notes By Mort Goode

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ESTEREOFONICO

VIEJAS CANCIONES
EN LA VOZ, EL PIANO Y EL ESTILO DE

Alci Acosta

AL RECORDS
ASS-6507 / STEREO

VOL. VI



NO ME DIGAN COBARDE
VAMOS JUGANDO IGUALES
QUE PASO?
AMOR PERDIDO
ESTATUA DE MARMOL

POBRE GAVIOTA
ALMA NEGRA
LAGRIMAS NEGRAS
ALMA TUMAQUEÑA
QUE ES LO QUE PASA

LADO 1

NO ME DIGAN COBARDE - Bolero
G. Venegas - Lloveras

VAMOS JUGANDO IGUALES - Bolero
D. R. de A.

QUE PASO? - Bolero
E. Cortázar - M. Esperón

AMOR PERDIDO - Bolero
Pedro Flores

ESTATUA DE MARMOL - Bolero
G. Montes

LADO 2

ALMA NEGRA - Bolero
Gabriel Raymond - León de La Roca
Sono-Inter

POBRE GAVIOTA - Bolero
Rafael Hernández

LAGRIMAS NEGRAS - Bolero
Miguel Matamoros

ALMA TUMAQUEÑA - Bolero
G. Garcés

QUE ES LO QUE PASA - Bolero
Julio Gutiérrez

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Grabado en los Estudios de SONOLUX-Medellín
por: Javier Yepes y Horacio López
Corte: Javier Yepes Y.
Producción: "Sonolux"

EL DISCO ES CULTURA

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AL RECORDS
ASS-6507 / STEREO

VIEJAS CANCIONES
EN LA VOZ,
EL PIANO
Y EL ESTILO DE

Alci Acosta

Stereo

WFC-106

PRAISE THE LORD



THE WITNESSES FOR CHRIST

SIDE ONE

1. **LET EVERYTHING THAT HATH BREATH** (2:20)
   (Joe Robinson)
2. **IF YOU ABIDE IN ME** (3:35)
   (Dieter Kuhn, Arr. J. Robinson)
3. **JUST AS I AM** (4:00)
   (Public Domain, Arr. J. Robinson)
4. **STEAL AWAY TO JESUS** (2:40)
   (J. Robinson)
5. **LET MY LIFE BE A BLESSING (Solo)** (2:50)
   (J. Robinson)



SIDE TWO

1. **TRUST IN THE LORD** (2:14)
   (J. Robinson)
2. **WE KNOW THAT ALL THINGS** (3:10)
   (J. Robinson)
3. **DEEP RIVER (Solo)** (4:45)
   (Traditional, Arr. L. Dunn)
4. **WORKING ON THE BUILDING** (2:40)
   (Traditional, Arr. J. Robinson)
5. **GOD BLESS YOU** (4:10)
   (J. Robinson)

We *PRAISE THE LORD* for

The power of the *HOLY SPIRIT* for the inspired gift of these original songs and arrangements.

Pastor Dieter Kuhn of Barrington, Illinois for his vision and encouragement in the production of this album.

Steve Shafer for his charts, rehearsals, studio direction and superb musical input.

Mal Davis for his sensitive and acutely clear recording, mixing and editing of these songs.

Dave Sterner for his excellent artistry on the percussions (drums).

Vic Fink for the support of his God-given talent upon the string bass and electric bass guitar.

Calvin Person for the photographic material used on the front and back covers of this album.

Each one of you who will take this album into your home. May you be richly blessed as you listen to us *PRAISE THE LORD* in songs.

Joe Robinson and Leo Dunn

For further information and engagements write:

The Witnesses For Christ
P.O. Box 19139
Chicago, Illinois 60619

20th Century-Fox presents

THE PLEASURE SEEKERS



ANN-MARGRET
TONY FRANCIOSA
CAROL LYNLEY
GARDNER McKAY
AND PAMELA TIFFIN

Background music scored and conducted by LIONEL NEWMAN
plus
4 great songs by
ANN-MARGRET

"HIS MASTER'S VOICE"
RCA VICTOR

AN ORIGINAL SOUNDTRACK RECORDING

Impreso en México

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Música Original de la Película

EN BUSCA del PLACER

Entre el encanto y la belleza de la España moderna y el esplendor de sus villas, iglesias y del famoso museo Del Prado, Twenty Century-Fox ha filmado una aventura alegre y romántica. Tres de las estrellas jóvenes más bellas de Hollywood, Ann-Margret, Carol Lynley y Pamela Tiffin, tienen papeles estelares, al lado de Tony Franciosa y Gardner McKay.

La variada música de **EN BUSCA DEL PLACER** refleja tanto el fascinante ambiente español como las románticas aventuras de tres jóvenes parejas, conforme sus sentimientos se entretejen y cambian, corroborando aquello de que el amor verdadero nunca es uniforme. Junto con la música compuesta y dirigida por Lionel Newman y su asociado Alexander Courage, hay cuatro canciones de Sammy Cahn y James Van Heusen, cantadas por Ann-Margret.

LA HISTORIA

Fran Hobson *(Ann-Margret);* Maggie Williams, una nueva cantante y bailarina *(Carol Lynley);* una secretaria y estudiante de arte, Susie Higgins *(Pamela Tiffin),* están en busca de un tormentoso romance en Madrid. El "escogido" de Fran es un joven doctor, Andrés Briones *(Andre Lawrence),* a quien conoce casualmente; Maggie está enamorada de su jefe Paul Barton *(Brian Keith)* que es casado, aún cuando es el periodista Pete Stenello *(Gardner McKay)* su pareja lógica, a pesar de todos sus problemas; Susie está loca por Emilio Lacayo, el joven y rico español *(Tony Franciosa).* En una serie de rápidos acontecimientos, todos en un fondo de ambiente español en Madrid y sus alrededores, los problemas románticos de las tres parejas finalmente se solucionan. El argumento se enfoca desde un principio en una fiesta, cuando Fran interpreta en un estilo flamenco modificado, la canción norteamericana **EN BUSCA DEL PLACER**. Más tarde, mientras vive un tormentoso idilio con Andrés, ella canta **EL SIGUIENTE TIEMPO** y otra preciosa canción, **MUSICA PARA ENAMORADOS** , en otra escena al lado de Andrés. Maggie, mientras tanto, después de una serie de sinsabores, decide que Pete es el muchacho que le conviene, al mismo tiempo que Susie parece tener éxito en dominar al encantador pero indómito Emilio. La felicidad y los sueños de amor llenan la atmósfera cuando Fran canta finalmente **ALGO EN QUE PENSAR.**

NOTA IMPORTANTE:—Este es un disco "Nuevo Ortofónico" Alta Fidelidad, diseñado para tocarse en los aparatos de hoy y mañana.
Si lo escucha en su actual aparato, obtendrá una finísima calidad de sonido. En un tocadiscos "Estereofónico" es aún más brillante y "viva" esta sensación. Ud. puede comprar este disco hoy, sin temor a las innovaciones del futuro.



ANN-MARGRET, *una de las jóvenes estrellas más solicitadas de Hollywood, ha filmado una impresionante lista de películas, entre las que se encuentran "A POCKETFUL OF MIRACLES", "STATE FAIR", "BYE BYE BIRDIE", "VIVA LAS VEGAS" con Elvis Presley y "KITTEN WITH A WHIP". Su carrera pasó vertiginosamente desde cantante en un grupo estudiantil en la Universidad de Northwestern, hasta una parte al lado de George Burns en Las Vegas, al programa de televisión de Jack Benny y a su fulgurante carrera en el cine. En el papel de Fran Hobson en la película "* ***EN BUSCA DEL PLACER****", Ann-Margret interpreta cuatro nuevas canciones de Cahn-Van Heusen.*

RCA VICTOR

LOC - 1101

20th Century-Fox presents

ANN-MARGRET · TONY FRANCIOSA

CAROL LYNLEY · GARDNER McKAY · PAMELA TIFFIN

ANDRE LAWRENCE · GENE TIERNEY · BRIAN KEITH

PRODUCED BY DAVID WEISBART · DIRECTED BY JEAN NEGULESCO · SCREENPLAY BY EDITH SOMMER

Background Music Scored and Conducted by
LIONEL NEWMAN
Associate: ALEXANDER COURAGE

Lyrics by Sammy Cahn · Music by James Van Heusen

Cinemascope • COLOR by DeLuxe

LADO 1

MADRID
(Alex Courage)

EN BUSCA DEL PLACER "The Pleasure Seekers"
(Sammy Cahn - James Van Heusen)

LUNA AZUL CHA - CHA "Blue Moon Cha - Cha"
(Richard Rodgers - Lorenz Hart)

EL SIGUIENTE TIEMPO "Next Time"
(Sammy Cahn - James Van Heusen)

BOSSA NOVA ROMANTICO "Romantic Bossa Nova"
(Lionel Newman)

MOMENTO SUBLIME "Tender Moment" (Adiocita)
(Lionel Newman)

EN BUSCA DEL PLACER BOSSA NOVA
"The Pleasure Seekers Bossa Nova"
(Sammy Cahn - James Van Heusen)

ZIG - A - DIG - A - DING - BOOM - BAH
(Jeanne Carol)

LADO 2

ADIOCITA
(Lionel Newman)

ALGO EN QUE PENSAR "Something to Think About"
(Sammy Cahn - James Van Heusen)

LA TERRAZA "The Terrace"
(Herbert Spencer)

COSTA DEL SOL
(Sammy Cahn - James Van Heusen)

MUSICA PARA ENAMORADOS
"Everything Makes Music When You're In Love"
(Sammy Cahn - James Van Heusen)

MUSEO DEL PRADO "Prado Museum"
(Lionel Newman)

FINAL DE EN BUSCA DEL PLACER
"End Title The Pleasure Seekers"
(Sammy Cahn - James Van Heusen)

Impreso en México

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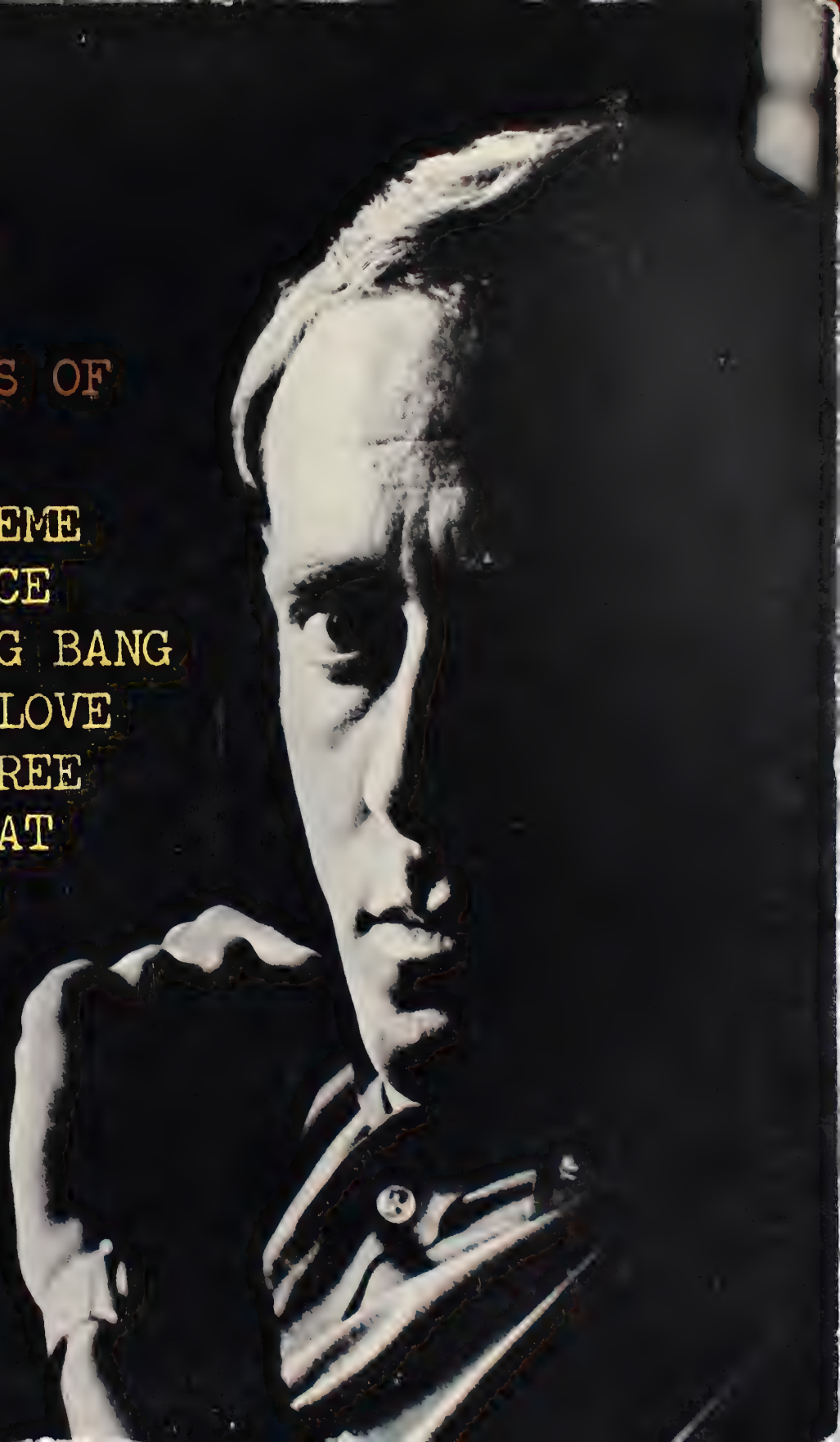
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007

GREAT MOVIE SOUNDS OF JOHN BARRY

THE JAMES BOND THEME
YOU ONLY LIVE TWICE
MR. KISS KISS BANG BANG
FROM RUSSIA WITH LOVE
THEME FROM BORN FREE
THEME FROM KING RAT
WEDNESDAY'S CHILD
THE WRONG BOX
IPCRESS FILE
THUNDERBALL
GOLDFINGER
THE KNACK
THE CHASE
007



007 ジョン・バリーの世界

GREAT MOVIE SOUNDS OF JOHN BARRY

ジョン・バリー指揮・管弦楽団
JOHN BARRY AND HIS ORCHESTRA

13.00



SIDE A

1. ジェームス・ボンドのテーマ THE JAMES BOND THEME 2'53"
（「007は殺しの番号」より）
2. 007は二度死ぬ YOU ONLY LIVE TWICE 2'38"
（同名映画より）
3. 007 サンダーボール作戦 THUNDERBALL 3'13"
（同名映画より）
4. 007 ゴールドフィンガー GOLDFINGER 4'23"
（同名映画より）
5. ミスター・キス・キス・バン・バン MR KISS KISS BANG BANG
（「007／ゴールド・フィンガー」より）
6. ロシアより愛をこめて FROM RUSSIA WITH LOVE 2'
（「007危機一発」より）
7. 007 DOUBLE-O-SEVEN (007) 2'14"
（「007危機一発」より）

SIDE B

1. 野性のエルザ THEME FROM BORN FREE 2'46"
（同名映画より）
2. 国際諜報局 IPCRESS FILE 3'53"
（同名映画より）
3. さらばベルリンの灯 WEDNESDAY'S CHILD 2'
Theme from "The Quiller Memorandum"
（同名映画より）
4. ナック THE KNACK 2'53"
（同名映画より）
5. 逃亡地帯 THE CHASE 3'13"
（同名映画より）
6. 「キング・ラット」のテーマ THEME FROM KING RAT 4'13"
（同名映画より）
7. 間違った箱 THE WRONG BOX 2'34"
（同名映画より）

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WR-8146

THE SKY'S THE LIMIT

Leon Patillo



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I'VE HEARD THE THUNDER
SECURITY
LIFE IS WHAT YOU MAKE IT
COME TO RECEIVE
J.E.S.U.S.

LOVE CALLING
FEAR NOT
SING UNTO THE LORD
THE SKY'S THE LIMIT
SMALL STILL VOICE

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A&M RECORDS
WR-8146

THE SKY'S THE LIMIT Leon Patillo

I'VE HEARD THE THUNDER

I want to make you happy if it's the last thing I do
I want to give you joy like no one else can do
And though you mean more to me than anything or anyone else,
Yet I can be so independent thinking only of myself

(Chorus)
And I've heard the thunder
I've seen the lightning turn night into day
I've felt the spirit move
Still I try to do things my way

And though I love our relations
And will defend it to the end
A part of me keeps refusing to totally give in

(Chorus)

I've heard the thunder
I've seen the lightning
I've felt the spirit

And even though I love you, love you so sincerely
Sometimes the voice of misbehavior can get the best of me

(Chorus)

I've heard the thunder
Oh I've heard the thunder
I've seen the lightning turn night into day
I've felt the spirit move
Still I try to do things my way

(Repeat chorus twice)

SECURITY

When a man has found a wife
He has found a good thing for his life
And the woman will agree
Companionship has made her feel so complete

(Chorus)
With you, and me, and the Lord up above
We have security, we have security

You fill my life with so much joy
I can't even remember how I was before
And though sometimes we disagree
You still know that I love you and you love me

(Chorus)

(Bridge)
What God has joined together, let no man put asunder
Nothing can separate you from me
I worship and adore you put no one else before you,
This is my vow to you my love through all eternity

And now at last I understand
Our love was made in heaven before the worlds began
And as we dream as lovers do
I pray that all we hope for will come true

(Repeat chorus three times)

LIFE IS WHAT YOU MAKE IT

(Chorus)
Life is what you make it
It is all up to you
Life is what you make it
All of your dreams can come true

Everyone has a favorite place with a quiet atmosphere
Find a spot and stay a while get direction clear
New ideas will flood your mind
Let them overflow,
Choose the one you know is right
Watch how you grow

(Chorus)

Voices call out to you they may criticize
Follow your dreams with all of your heart
No compromise

(Repeat chorus twice)

COME TO RECEIVE

I have come to receive
I have come to receive
I have come to receive from the Lord
And it feels so good like I knew it would
I have come to receive from the Lord

(Repeat vs I)

You have satisfied my soul
You have satisfied my soul
You have satisfied my soul everyday
And the least that I can do set aside this day for you
You have satisfied my soul everyday

(Repeat vs I)

(Repeat vs II)

(Repeat vs I)

I just want to say thank you, thank you, thank you, thank you Jesus
Thank you, thank you, thank you, thank you Jesus
Thank you, thank you, thank you, thank you Jesus
Your goodness to me

(Repeat vs I twice)

J.E.S.U.S.

J E S U S He's my Lord and King
J E S U S He's my everything
J E S U S He's my Lord and King
J E S U S my everything

Life was a disaster
Until I met you
I just want to thank-you
For all you've brought me through
This new direction
Has really helped me see
All you've ever wanted
Was the very best for me

(Chorus)

I don't know why Jesus loves me
Don't understand that kind of love
All that I know He didn't give up on me
Even though I resisted so

(Chorus)

J E S U S
J E S U S
JESUS JESUS JESUS JESUS
JESUS JESUS JESUS JESUS

(Repeat chorus twice)

LOVE CALLING

(Chorus)
Earth people (this is love)
Please come in (this is love calling earth)
I am not alien
This is love calling (this is love)
Please come in (this is love calling earth)
I want to be your friend

I have been around you
Since the world began
I have even visited you
And walked upon your land
I have known your leaders
Down through history
Some have made an effort
To communicate with me

(Chorus)

I don't want to harm you
It's the last thing on my mind
I just want to share my love with all of mankind
When your heart is broken
And the world has been unkind
I'll pick up the pieces
And I'll give you peace of mind

(Bridge)
(This is love)
(This is love calling earth)
(Come in come in) (This is love)

(Repeat Bridge)

Scientists are seeking immortality
Astronauts are searching the skies for our destiny
It's not complicated what this planet needs
Love is still the answer to life's mystery

(Repeat chorus twice)

FEAR NOT

Fear not, fear not,
Lord God is with you
Fear not, fear not
Jesus is with you

Though we live in a world of evil
We're commanded to not be afraid
He will fight your battles by the power of His name
His eyes are always on us
And His ears hear all of our prayers
He will never leave you
When you need Him He'll be there

(Chorus)

(Bridge)
Glory to God in the highest
Who is like thee
Who is like thee
In all of the earth

Glory to God in the highest
Who is like thee
Who is like thee
In all- the earth
In all- the earth
The Lord is the strength of my life

We've been told to go forth and conquer
Fearing no one or anything
Even darkness can't defeat us
For we're children of the King

(Chorus)

Jesus is with you
Jesus is with you

SING UNTO THE LORD

Sing unto the Lord a new song
Let His praises fill the temple
He is the King of Kings, and the Lord of Lords
Bow down before Him

(Repeat)

(Chorus)
Hallelujah, Glory to God
Hallelujah, Glory to God

Sing unto the Lord a new song
For He loves to hear our praises
Let all of creation sing glory to our God
Bow down before Him

(Repeat chorus twice)

Sing unto the Lord a new song
Let His praises fill the temple
For He is the King of Kings, and the Lord of Lords
Bow down before Him

(Repeat chorus twice)

Glory to God

THE SKY'S THE LIMIT

How do you look upon yourself
Are you always looking down,
Down, down, down on the ground?
Well hold on to your dreams
It's not as hard as it seems
If you try you can do most anything

Oh, the sky is the limit
You can reach beyond the stars
The sky is the limit
Let yourself go, let the river flow

How do you look upon yourself
Are you always behind?
Way, way, way, way behind
The possibility is here
You can be a pioneer
Just don't be afraid of the new frontier

(Chorus)

(Bridge)
Many a people have given up they say
The pressure is too hard to bear
Don't have to do it all by yourself
Someone cares up there

No one else but you
Can do exactly what you do
So let your talent come bursting right on through

(Chorus)

Just let yourself go
Let the river flow

SMALL STILL VOICE

Listen to the voice
Small still voice
Crying deep within your heart
Cling to it like gold, yea fine gold
Let it set your life apart

(Chorus)
Nothing like you've ever known
What is it, what is it?
POWER, WISDOM, FREEDOM
DIRECTION, YEA

Listen to the voice
Small still voice
Let it take you by the hand
You will not go wrong just hold on
Slowly you will understand

(Chorus)

(Bridge)
Elo Elo Elo Him, Yahweh Yahweh
Elo Elo Elo Him, Yahweh Yahweh
Jehovah

Elo Elo Elo Him, Yahweh Yahweh
Elo Elo Elo Him, Yahweh Yahweh
Jehovah

Yahweh Elo Him Yahweh

Listen to the voice
Small still voice
Don't you let it slip away
Claim it for your own
Like precious stone
Treasures building everyday

(Chorus)

Listen to the voice
Listen to the voice
Listen to the voice
Listen to the voice

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SPECIAL THANKS TO

Stan Moser—For making this album possible May we have many more years of serving the Lord together love you too Judy
The Word Team—For your continual support
Skip Konte—Thank the Lord for sending us out two by two continued blessings on you Sandy Kirsten and Jack
Biff—Love the personalness of your studio
Donn & LaVoughn—Jackie and I love you two to pieces and our prayers are with you for your new church
Elisecia & Linda—You make even the angels in heaven jealous with your beautiful voices
Concert Promoters—Thanks for trusting us with Gods' precious lambs in your cities Jackie and I love you and salute you
Lorraine Box—This year has been real peaceful for me since you joined on as my personal secretary Blessings on you Steve Derrick and Dustin
Jackie P. —Thanks for lovin' me and being such an important part of our ministry May God's protection be on us as we travel around the world again this year I don t know what we're going to do when Gabriel turns 5 years old!!!

MUSICIANS & VOCALS

Drums, Bass, Piano & Fender Rhodes Leon Patillo
Synthesizers (OBX-A, Emulator DX7, Lynn Drum, DMX Summons)—Leon Patillo
Synthesizers programmed by Leon Patillo & Skip Konte
Lead Vocals—Leon Patillo
Background Vocals—Donn Thomas LaVoughn Thomas Linda Evans & Elisecia Wright

CREDITS

Produced by Skip Konte and Leon Patillo
Recorded Front Page Recorders- 251 Avocado, Costa Mesa CA
Engineered and Mixed by Skip Konte
Assistant Engineer Biff Vincent
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Art Direction Dennis Hill

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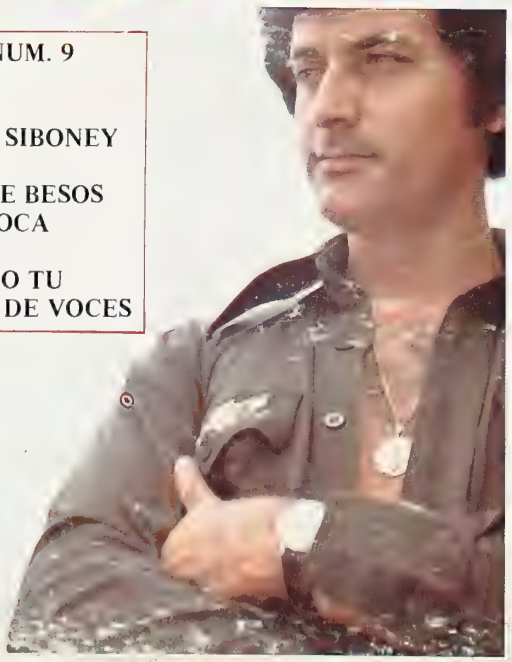
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NUM. 2



FELITO FELIX

EL PRESO NUM. 9
EL REY
TOTAL
JALEO DEL SIBONEY
OBSESION
MOSAICO DE BESOS
FLOR DE ROCA
TUS OJOS
COSAS COMO TU
ENSALADA DE VOCES







ARREGLOS Y DIRECCION: Máximo Torres, Paquito Franca y Felito Felix. ◆ ORQUESTA: The Latin Six.

NUM. 2



gema
LPGS-5028

FELITO FELIX



CARA A

1–EL PRESO NUM. 9
2–EL REY
3–TOTAL
4–JALEO DEL SIBONEY
5–OBSESION

CARA B

1 –MOSAICO DE BESOS
2–FLOR DE ROCA
3–TUS OJOS
4–COSAS COMO TU
5–ENSALADA DE VOCES



ARREGLOS Y DIRECCION: Máximo Torres, Paquito Franco y Felito Felix.
ORQUESTA: The Latin Six

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SAM 45 rpm
Super Analogue Mastering

NIMBUS

SHURA CHERKASSKY
PLAYS

Stravinsky – Pétrouchka and encores by
Mendelssohn, Debussy, Morton Gould,
Tausig and Rakhmaninov



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SAM 45rpm
Ambisonic UHJ/
Stereo compatible

SHURA CHERKASSKY
PLAYS
Stravinsky – Pétrouchka and encores by Mendelssohn, Debussy, Morton Gould, Tausig and Rakhmaninov

Side One (18.24)

Igor Stravinsky
TROIS MOUVEMENTS DE PÉTROUCHKA

1. Danse russe	3.10
2. Chez Petrouchka	4.37
3. La semaine grasse	10.37

Side Two (19.50)

1. Felix Mendelssohn PRELUDE & FUGUE IN E MINOR. OPUS 35 NO 1	9.34
2. Claude Debussy ARABESQUE NO 1 IN E MAJOR	4.19
3. Morton Gould BOOGIE-WOOGIE ETUDE	2.30
4. Schumann/Tausig "EL CONTRABANDISTA"	2.03
5. Rimsky-Korsakov/Rakhmaninov FLIGHT OF THE BUMBLE-BEE	1.24

Recorded at Nimbus Records Studios, Wyastone Leys, Monmouth: 1-2 February 1981



S A M 45

Super Analogue Mastering Long Play 45rpm

It has been realized for many years that a higher rotational speed for a gramophone record gives lower levels of distortion and permits higher levels of signal to be replayed cleanly. The choice of speed involves a compromise. 33⅓ rpm was adopted for the LP record at a time when cutting lathes could only achieve adequate length of side at this slower speed. Unfortunately 33⅓ rpm is not ideal to achieve the highest levels and lowest distortion
The recording techniques which Nimbus use make available a naturally wide dynamic range which puts great demands upon the transfer to disc and on the replay of the finished record. It is only recently with extensive research into new cutting techniques and further experience in record pressing that Nimbus can offer side lengths at 45rpm up to 29 minutes and 24 to 26 minutes on most programme material. This means that the majority of musical items can now be accommodated on a 45 LP, with the benefit of improved sound quality, lower distortion and a more comfortable reproduction of wide dynamic range recordings even on modest equipment

There are some recording sessions that seem to go off extremely well at the time, and leave everyone with a sense of having achieved that elusive goal of capturing on tape something of lasting value. And yet six months later, when you take the tapes down from the shelf and listen again you wonder where the magic has gone. Where is the excitement you remembered? It has disappeared. Chances are that it left along with the artist. His infectious musical personality was very real during the time he was with you, but such is the peculiar chemistry of recording that not one part of it managed to get through the microphone. All you are left with is the notes, no music.

There are other sessions which tire you out, where the artist gives you endless, and usually unnecessary, repetitions of his music. Eventually when asked "Now have we got it" you answer "Yes" out of desperation. If the truth be known you lost the ability to judge long ago. In your mind you consign it all to the rubbish bin, reasoning that anything that takes so long to get down can't be of much value as a performance anyway. Listening later, at a distance from the irritation and disorganisation which had seemed so overwhelming you often find, much to your surprise, that the music flows out – spontaneous and unconstrained.

Just as you are beginning to wonder if it is all worth the effort along comes the third type of recording artist. He is very rare indeed, practically an endangered species. He plays his music once, maybe twice – (though never more than once on the same day) – gives you very few headaches and makes music of such generosity of spirit that you forget you are recording at all. You put down your pencil and listen. You are in the company of a great artist, the measure of whose greatness is that they suspend all critical judgement, freeing you from the role of critic and producer, and offering instead a complete musical experience; private, intimate, but with an intensity that dominates and ultimately transcends the recording medium.

Shura Cherkassky is without doubt one of these last. He is never predictable, frequently outrageous with a wicked sense of enjoyment that constantly emerges in his playing. This disc with its equally outrageous juxtapositions – Debussy & Morton Gould! – is, by chance rather than design, an encapsulation of one part of a two-day session (during which he also gave us Mussorgsky 'Pictures at an Exhibition', Chopin 1st Ballade, 2nd Scherzo, two Nocturnes and a Mazurka) and seems to me to give a vivid impression of his quality and humour.

Each piece on this record remains exactly as Shura played it – there are no edits. It took as long to record the Three movements of Petrouchka as it takes to listen to it, it is all one take, in itself an unusual feat. Certainly there are wrong notes, but alongside the slips there exists a spirit of urgency and integrity which would be destroyed in the effort to 'improve'; manufacturing a performance which with each correction bears less and less relationship to the total experience generated by Cherkassky as he moves from first to last note in one enormous sweep. Too few artists are prepared to take such an overall view once inside the recording studio, but then not many have Cherkassky's equipment to work with in the first place.

This is the spirit in which this record is issued. The tongue-in-cheek culture shock caused by such a catholic collection of pieces is as much a part of Shura Cherkassky's art as are the marvels of colour and technical skill he exhibits within the music. All contribute to a uniquely involving presentation and experience of music, rare enough in the concert hall, how much more so on record.

© Adrian Farmer 1983
Producer

Other Recordings on Nimbus

MUSSORGSKY 'Pictures at an Exhibition' NIMBUS 45007

TCHAIKOVSKY Grande Sonate in G Op.37 & BALAKIREV Islamey and Tarantelle NIMBUS 45016

Recorded, Mastered and Manufactured by Nimbus Records Limited, Wyastone Leys, Monmouth, Great Britain
Sleeve photograph: Paul Anthony
Design: Drawing Board, London.

VIKKI CARR

ESOS HOMBRES





DCL 80057

A

MALA SUERTE
HAY OTRO EN TU LUGAR
VAMOS DE FRENTE
YO SIGO SIENDO COMO SOY
OTRA VEZ ENAMORADA

B

NO TE ENGAÑES CORAZON
ESOS HOMBRES
CUANDO NOS SEPAREMOS
QUE VAS A HACER DE MI
QUE NADA

PRODUCIDO POR: ROBERTO LIVI
ARREGLOS Y DIRECCION: BEBU SILVETTI

VIKKI'S SPECIAL PEOPLE
ADDRESS 155 EAST 92ND. STREET NEW YORK, N.Y. 10128 U.S.A.



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A

MALA SUERTE
Roberto Livi - Bebu Silvetti

Hasta siempre te dije al despedirte
imposible pensar en un adiós
pero el beso que al irte me dejaste
dolió, no era un beso para dos
quedé quieta mirándote alejarte
por momentos mi corazón paró
se hizo un nudo tan grande en mi garganta
dolió, y una lágrima asomó
me di cuenta sentí que te perdía
lo sabía, sentí pena de mi
di la espalda diciéndome a mi misma
lo perdí

Mala suerte
si por amarte hoy tengo que sufrir
por no tenerte
si con tu adiós estas abriéndome una herida
si por más que te pida no vuelves junto a mi

Mala suerte
porque te vas y nada puedo hacer
por retenerte
porque tu amor está buscando otra guarida
son cosas de la vida tendrá que ser así

Hasta siempre te dije al despedirte
me mentía; quería una ilusión
al mal tiempo le puse buena cara
y por dentro escondí la procesión
me di cuenta sentí que te perdía
lo sabía, sentí pena de mi
di la espalda diciéndome a mi misma
lo perdí

HAY OTRO EN TU LUGAR
Roberto Livi - Bebu Silvetti

Recuerda que tú te marchaste y al despedirte
sin importarte que lloraba te sonrreiste
pero de amor nadie se muere decías
y ahora tú me dices que te mueres
que me extrañas que en verdad me quieres
lo lamento pero es tarde ya
hay otro amor en tu lugar

Hay otro en tu lugar
hay otro en tu lugar
hay otro en tu lugar
hay otro en tu lugar

Y sé que el amor se acaba tú me lo decías
sin importarte nada todo mi dolor
pero como en la vida hasta la suerte cambia
lo que tú me decías te lo digo yo

En el amor como en la vida todo termina
la rosa quieras o no quieras tiene la espina
y el tiempo borra la tristeza siempre decías
y ahora tú me cuentas que estas triste
que tu mundo sin mi amor no existe
lo lamento pero es tarde ya
hay otro amor en tu lugar

VAMOS DE FRENTE
Roberto Livi - Bebu Silvetti

Es hora de que hablemos claramente
si al fin y al cabo somos gente grande
no tienes que fingir y no hay porque mentir
si ya nos conocemos lo bastante

No andemos con rodeos no es preciso
ni hagamos con que el tiempo se malgaste
la piel de otra mujer, su forma de querer
es el motivo grande que encontraste

No digas que mi fuego se ha apagado
que frios son los besos que te he dado
tu sabes que la historia es diferente
vamos de frente

Di que hay otra que hoy es dueña de tu vida
y no quiere que dividas el amor que tu le ofreces
di que hay otra que es celosa como gata
y te ha dicho que te mata si la engañas o le mientes
di que hay otra que con irse te amenaza
que no quiere más dos casas porque tú le perteneces
di que hay otra de la que te enamoraste
y por ella me cambiaste, dilo ya vamos de frente

YO SIGO SIENDO COMO SOY
Roberto Livi - Bebu Silvetti

No me digas que cambié
que al hacerlo te engañé
que tú sabes que eso no es verdad
no me quieras convencer
que es mentira que te amé
cuando no es así la realidad
lo que pasa es que mi error
fué entregarte tanto amor
y vivir pensando solo en tí
con el tiempo comprendí
que no puede ser así
que también debo pensar en mí

Yo sigo siendo como soy
una mujer con mucho amor
para entregarlo a quien me quiera bien
pero no voy a permitir
dar tanto amor sin recibir
la cosa tiene que cambiar

Yo sigo siendo como soy
cuando me quieren yo me doy
porque el amor tiene que ser así
yo sigo siendo como soy
y tengo gente alrededor
que está queriendo tu lugar
y si lo piensas bien
veras que no he cambiado

Cuando yo te conocí
el cariño que te dí
era tanto que no pude ver
que lo nuestro no era igual
que me estaba haciendo mal
un dolor difícil de esconder
lo que pasa es que mi error
fué entregarte tanto amor
y vivir pensando solo en tí
con el tiempo comprendí
que no puede ser así
que también debo pensar en mí

OTRA VEZ ENAMORADA
Roberto Livi - Bebu Silvetti

Otra vez enamorada
atrapada y sin salida
hoy recuerdo tu partida
que jamás pude olvidar
y soñando tú regreso
he guardado tantos besos
siento que llegó la hora
que tengo que buscar

Otra vez enamorada
olvidando lo pasado
nuevamente ilusionada
con tenerte una vez más
reviviendo mis deseos
aceptando galanteos
hoy me voy tras de tus pasos
sin pensar en los fracasos
entregándote mi amor

Otra vez enamorada
de tu cuerpo de tu boca
y con unas ansias locas
que volvamos a empezar
no me importa lo que pase
que la copa se rebase
lo que yo siento contigo
no lo encuentro en los demás

Otra vez enamorada
y no sé como ha pasado
si recuerdo haber jurado
que a tu lado nunca más
y no sé como habrás hecho
ni siquiera lo sospecho
tú me hiciste reincidente
y es mejor que te lo cuente
que me he vuelto a enamorar

B

NO TE ENGAÑES CORAZON
Roberto Livi - Bebu Silvetti

No mientas corazón que no es así
que me doy cuenta cuando el se acerca a mi
no mientas corazón que no es verdad
que tus latidos no son casualidad

Lo sé muy bien, puedo entender
que tú no quieras sufrir por un querer
lo sé muy bien, ya nos pasó
pero no vale querer decir que no

Corazón corazón, no me engañes corazón
corazón corazón, no me engañes corazón
corazón corazón, no me engañes corazón
corazón corazón, no me engañes corazón
yo sé que te enamoraste que tengo un nuevo amor

No mientas corazón que yo sentí
que enloqueciste cuando lo conocí
no mientas corazón que sé muy bien
que si lo quiero lo quieres tu también

Lo sé muy bien, puedo entender
que tú no quieras sufrir por un querer
lo sé muy bien, ya nos pasó
pero no vale querer decir que no

ESOS HOMBRES
Roberto Livi - Bebu Silvetti

Esos hombres que tanto los amamos
y que nunca se pueden olvidar
que nos hacen temblar con su presencia
y con una mirada nos pueden desnudar

Esos hombres por quien lo damos todo
golondrinas que vienen y se van
que nos hacen sentir como una reina
y con su indiferencia nos pueden destronar

Nos mienten, nosotras perdonamos
con todo, nos vuelven a engañar
se marchan, seguros que esperamos
y dejan entre líneas que pueden regresar

Esos hombres son fantasmas que aparecen
que están en nuestra vida para bien o para mal
que pueden con un beso de nuevo hacer soñar
que pueden darlo todo
esos hombres que nos quieren cuando quieren
que nunca nos retienen ni nos dan la libertad
pero a pesar de todo difícil es amar
si no es por esos hombres

Que difícil vivir con esos hombres
que nos tienen como una propiedad
que no quieren saber de nuestros celos
y viven exigiendo nuestra fidelidad

Nos mienten, nosotras perdonamos
con todo, nos vuelven a engañar
se marchan, seguros que esperamos
y dejan entre líneas que pueden regresar

CUANDO NOS SEPAREMOS
Roberto Livi - Bebu Silvetti

Cuando nos separemos
y cruces esa puerta
mejor déjala abierta
porque uno nunca sabe
no digas que lo nuestro
es cosa del pasado
que todo ha terminado
te puedes engañar
cuando nos separemos
mejor dime hasta siempre
que un día de repente
me puedes extrañar
yo sé porque lo digo
yo quise abandonarte
y fué mejor amarte
que no verte más

Olvídate de mi, olvídate de mi
si te resulta fácil olvídate de mi
olvídate de mi, olvídate de mi
y si es un imposible yo sigo estando aquí

Cuando nos separemos
no finjas alegría
ni busques compañía
gastándote las noches
no quieras alejarte
tú sabes que te quiero
y si esto es pasajero
podemos olvidar
cuando nos separemos
y ya no estés conmigo
no digas que a mi lado
jamás regresarás
que no eres el primero
que por volar tan lejos
se mira en el espejo
y se ve llorar

QUE VAS A HACER DE MI
Roberto Livi - Bebu Silvetti

Que vas a hacer de mi
cuando decidas de una buena vez
contarme la verdad
cuando me pongas cara a cara
con la triste realidad
y sin saber que hacer

Que vas a hacer de mi
cuando me tengas que decir adiós
que no me quieres más
cuando mirándome de frente
tú me digas que te vas
que vas a hacer de mi

Me dejarás
pidiendo que te olvide
que no quiera argumentar
diciendo que lo entienda
que es así la realidad
sembrando el desamor
frente a mi amor sin respetar

Me dejarás
hablando como un socio
que se quiere separar
diciendo que de todo
a mi me toca una mitad
y sin pensar en mi
ni en el amor te iras

QUE NADA
Roberto Livi - Bebu Silvetti

Que nada
yo sé que a esa mujer tú la conoces
no mientas
no tienes tú porque perder la pose
que mira
como diciendo yo también lo quiero
sus ojos
sus ojos te acompañan donde vas

Que nada
yo sé que a esa mujer tú la has querido
no mientas
no finjas que la llamo y se lo digo
ni digas
porque no regresamos pronto a casa
que sabes
contigo a mi me gusta trasnochar

Yo sé que esa mujer vivió contigo
yo sé con quien estoy y lo que digo
no tienes nada que explicar
no tienes nada que explicar
yo sé que esa mujer es tu pasado
y sé que tú presente es a mi lado
por eso no nos vamos ya
por eso no nos vamos ya

Que nada
la fiesta esta tan linda y nos quedamos
que sufra
que sienta que esta noche nos amamos
que sepa
que con mi amor tú estas comprometido
te digo
que tiene que aprender a respetar

CBS

DCL 80057



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CHEROKEE
LOS ANGELES, CALIFORNIA

Roberto me buscaba
José nos conocia
gracias a el nos encontramos
y nuestro sueño se hizo realidad
VIKKI
Dedicado a José Behar
Director de CBS Los Angeles

FOTOGRAFIA:
RANDEE ST. NICHOLAS
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First Contact Recordings

REACTION SHEET

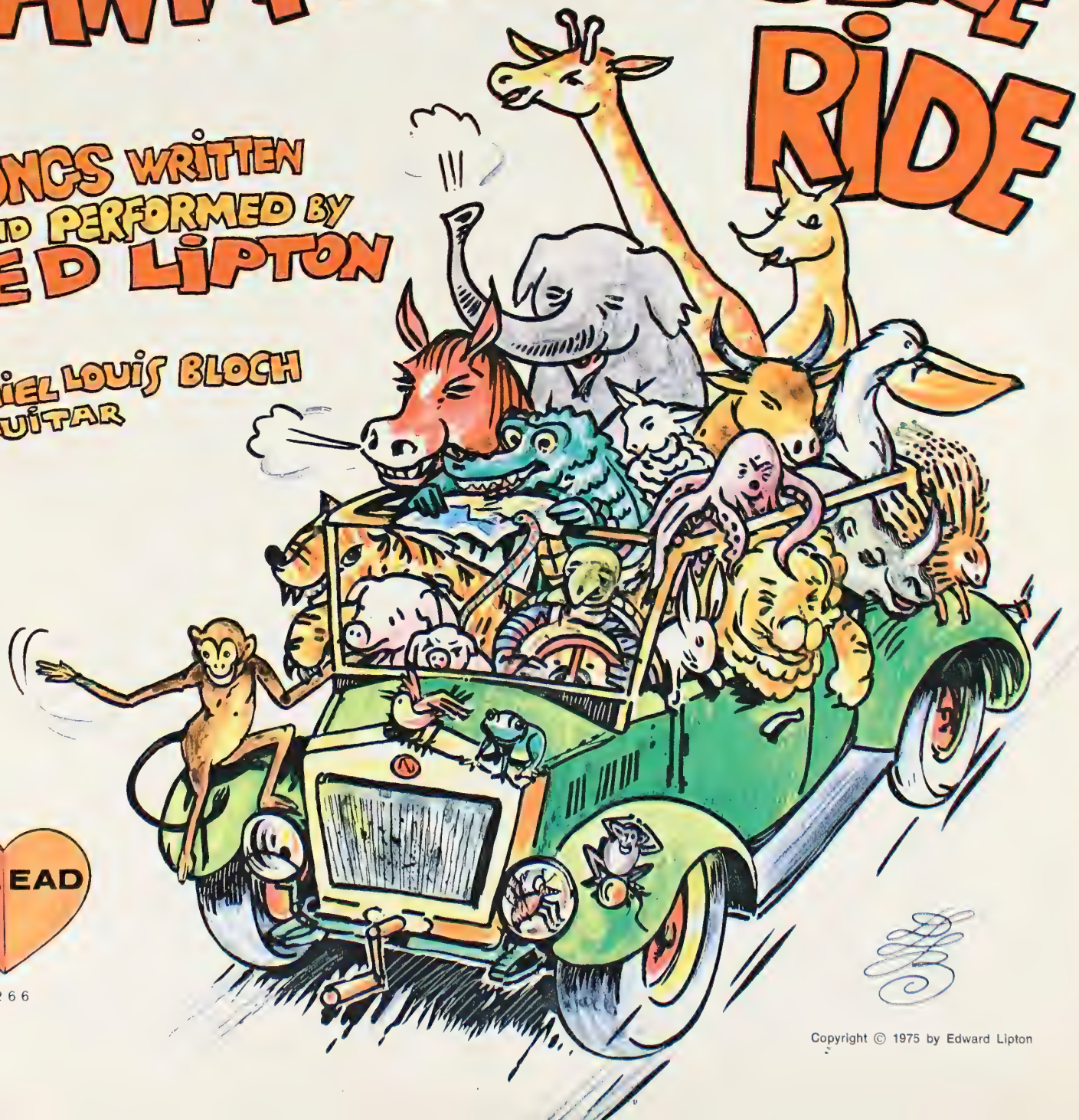
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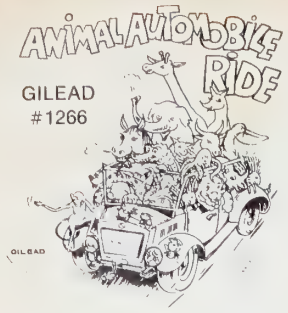
DANIEL LOUIS BLOCH
GUITAR



GILEAD

1266

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Songs Written and Performed
by Ed Lipton
Daniel Louis Bloch, guitar.

SIDE ONE

1. Giraffes Make Excellent Pets (3:41)
2. Jump, Elephant, Jump (4:24)
3. Animal Camp (4:21)
4. The Insect Song (4:37)
5. Santa Claus (3:53)

SIDE TWO

1. Animal Automobile Ride (6:10)
2. The Spelling Song (4:30)
3. Hide and Seek (3:43)
4. The Never Song (4:16)
5. The Sound Song (2:38)

All Songs BMI.



Photo by Lou Ruffalo

DANIEL LOUIS BLOCH is increasingly in demand, as a musician on major and independent labels; for TV commercials and as an important member of various musical groups. Equally at home in classical, rock and folk music, his ability to translate imagination and humor into unique and memorable musical terms makes a very special contribution to this album.

℗ 1975 by Edward Lipton. All songs copyright © by Edward Lipton. "Giraffes Make Excellent Pets" © 1967; "The Sound Song" © 1968; "The Never Song" and "The Spelling Song" © 1968 and 1972; "Jump, Elephant, Jump" and "Animal Automobile Ride" © 1969; "Hide and Seek" © 1970; "Animal Camp", "The Insect Song" and "Santa Claus" © 1971.

Printed in U.S.A.

THE COMMENTS ON THE RIGHT are not unusual. In fact, they are typical of the feeling on the part of people of all ages that Ed Lipton's children's songs are something very special, for both children and adults.

This is being borne out increasingly in homes and schools coast to coast where Ed Lipton's first children's record album, "Fly, Hippopotamus, Fly" is being played. There are children who won't eat without Ed's record playing, children who listen to Ed's songs constantly until they have them all memorized, teenagers and adults who listen to the songs for their own enjoyment, and whole families that sing Ed's songs and improvise on them when they go on outings. His songs have been used on TV and radio programs and appear in leading folk music publications.



Photo by Lee Kumsky

As one reviewer pointed out, Ed Lipton "understands what amuses young people and what interests them." In fact, it is precisely his understanding of children, his respect for their minds and their feelings that enable him to write successfully for young people. This is because Ed refuses to underrate the capacity of children to absorb. His songs are genuinely intelligent, meaningful and funny.

We are proud to present Ed Lipton's second children's album, "Animal Automobile Ride", a delight to the ear and to the imagination.

GIRAFFES MAKE EXCELLENT PETS — There are many reasons for this. Here are just a few.

JUMP, ELEPHANT, JUMP — Some of the problems of living in an apartment house if you're an elephant.

ANIMAL CAMP — When summertime rolls around, the animal mothers in the zoo want the best for their children. So they send them to the country for a vacation.

THE INSECT SONG — The wonderful world of bugs.

SANTA CLAUS — Several years ago, department stores began the practice of hiring two Santa Clauses at the same time, one black and one white. While it was a welcome change, this song looks forward to the day when it won't matter whether a store has two black Santa Clauses, two white ones or two green ones, when people will be accepted for their own worth alone. Hopefully that day will come soon.

ANIMAL AUTOMOBILE RIDE — The animals in the zoo work hard all week entertaining the people. It's only natural that on their day off they want to get away from it all by going on an outing.

THE SPELLING SONG — There are many irregularities in the English language, particularly in the pronunciation of words. Some of these were spelled out in an earlier album. Here are some brand new ones.

HIDE AND SEEK — Animals like to play games too.

THE NEVER SONG — New examples of the logic or illogic of word construction.

THE SOUND SONG — There are many different things in this world and they make so many different kinds of sounds.

COVER DESIGN BY
DAVID LUDWIG BLOCH

Here Is What They Are Saying About Ed Lipton's 'Fly, Hippopotamus, Fly'



LEE KREVAT — "You should charge a million dollars for this record! It's a great record!"

MURIEL DOSAMANTES — "Children love it. I find it very useful in the classroom. It stimulates their imagination in so many ways. I like to listen to the songs as much as the children do."





JAMIE LEE — "It's such a nice record. My favorite is the flying hippopotamus. I also like the rhinoceros, like when they sit on your lap."

RAY DOBRIN — "It makes a great gift because you don't have to worry about whether the child might be too old or too young for the record. It's for everyone. The lyrics are very clever, the melodies very good. They're certainly the best new children's songs I've come across."





KAREN MEAKENS — "Did you make this record? Oh, it's wonderful!"

IVY STRAUSBERG — "I work with very young children and I play the record for them during the week. Then on Saturday nights I play it for my adult friends. We all enjoy it."





ROBERT HANNING — "It took me on a trip right out of this world!"

DEBBIE and MARK GOLDSMITH — "I like the record a lot . . . We listen to it all the time . . . My favorite song is 'The Bubble' . . . I wish I could really fly on a hippopotamus . . ."



"Fly, Hippopotamus, Fly". Gilead #1225. "My Rhinoceros", "The Bubble", "All the Colors of the Rainbow", "Fly Hippopotamus, Fly" and seven other songs written and performed by Ed Lipton.

GILEAD MUSIC, INC. Box 532 Cathedral Station New York, N. Y. 10025

STEREO

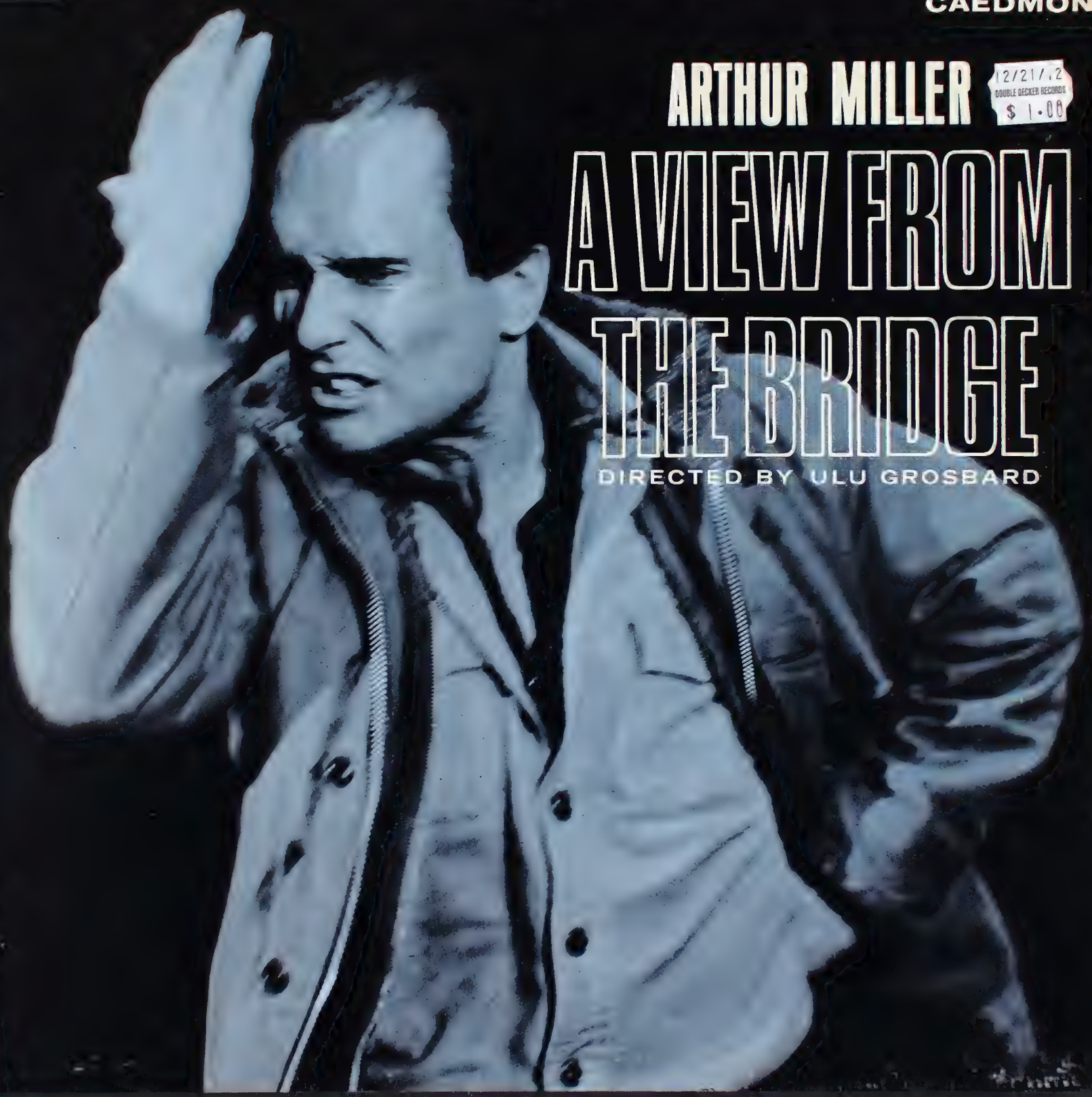
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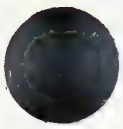
A VIEW FROM THE BRIDGE

QUEEN OF THE HONKEYTONK PIANO

Del Wood

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SIDE ONE
OTD-8027

1. ARE YOU FROM DIXIE 2:04
(George Cobb & Jack Yellen)
Edwin H. Morris & Co. (ASCAP)
2. LET THE GOOD TIMES ROLL 1:39
(Leonard Lee)
Atlantic Music Corp & Alladin Music (ASCAP)
3. GLORY LAND MARCH 1:39
(Johnny Masters) APRS (BMI)
4. I FORGOT MORE THAN YOU'LL
EVER KNOW 2:51 (Cecil Null)
Unart Music Co. (BMI)
5. PSYCHEDELIC MOCKINGBIRD 2:33
(Del Wood)
Del Wood Music (BMI)

QUEEN OF THE HONKEYTONK PIANO

Del Wood

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SIDE TWO
OTD-8027

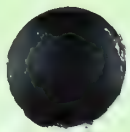
1. WESLEY'S TUNE 1:58
(Del Wood)
Del Wood Music (BMI)
2. REMEMBERING 2:32
(Del Wood)
Del Wood Music (BMI)
3. STANDING ROOM ONLY 1:47
(Del Wood)
Del Wood Music (BMI)
4. KENTUCKY TURNPIKE 2:04
(Del Wood)
Del Wood Music (BMI)
5. SNOWBIRD 2:21
(Gene Mac Llellan)
Beachwood Music (BMI)


TOPS
HIGH FIDELITY
FULL FREQUENCY
33⅓ RPM LONG PLAYING MICROGROOVE
TWELVE TOP HITS
1. ALL AMERICAN BOY
Sandy Ross
2. GOODBYE BABY
Willard Clarke and The Toppers
3. PETER GUNN THEME
L1510Z-A17
VOCALS
& ORCH.
The Toppers
4. SIXTEEN CANDLES
Marshall Black and The Toppers
5. HAWAIIAN WEDDING SONG
Andy Baker and The Toppers
6. MY HAPPINESS
Lynn Miller and The Toppers


TOPS
HIGH FIDELITY
FULL FREQUENCY
33⅓ RPM LONG PLAYING MICROGROOVE
TWELVE TOP HITS
1. STAGGER LEE
Walt Johnson and The Toppers
2. MANHATTAN SPIRITUAL
The Toppers
3. SMOKE GETS IN YOUR EYES
Frank Gray and The Toppers
4. CHARLIE BROWN
The Toppers
5. PETITE FLEUR
The Toppers
6. LONELY TEARDROPS
Ronny Hill and The Toppers
L1510Z-B17
VOCALS
& ORCH.

STEREO 33 1/3 V.

HSB 840630



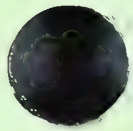
HOLMSUNDS STORBAND

SIDA A

1. **I CAN'T STOP LOVING YOU** Don Gibson. Arr: Dave Wolpe. Tid 3.03 2. **SATIN DOLL** Duke Ellington. Arr: Bob Lowden. Tid 3.30 3. **MEMORY** Andrew Lloyd Webber. Arr: Bob Lowden. Tid 3.32 4. **SWEET GEORGIA BROWN** Ben Bernie. Arr: Sammy Nestico. Tid 1.55 5. **I REMEMBER STAN** Lennie Niehaus. Tid 5.20
6. **JOSHUA** Hal Leonard. Arr: Larry Kerchner. Tid 3.20

STEREO 33 1/3 V.

HSB 840630



HOLMSUNDS STORBAND

SIDA B

1. **THEME FROM NEW YORK NEW YORK** John Kander. Arr: Jerry Nowak. Tid 2.50
2. **I CAN'T GIVE YOU ANYTHING BUT LOVE** Dorothy Fields. Arr: Sammy Nestico. Tid 2.38 3. **WE'LL MEET AGAIN** Denis King. Tid 2.23 4. **WHAT I DID FOR LOVE** M Hamlisch. Arr: John Higgin. Tid 3.18 5. **OVER THE RAINBOW** Harold Arlen. Arr: Bob Lowden. Tid 4.31 6. **EASIN** Phil Field. Tid 2.32

SPECTRUM

33 1/3 STEREO

SIDE A

SR-179

SING ME TO SLEEP

LULLABIES BY MAJOR AND MINOR MASTERS

1. Gretchaninov; 2. Tcahikovsky; 3. Cimara; 4. Szymanowski; 5. De Falla; 6. Wolf; 7. Mendelssohn; 8. Brahms

PAULINA STARK, soprano

DAVID GARVEY, piano

℗ 1983 UNI-PRO Recordings, Inc.


SPECTRUM
33 1/3 STEREO
SIDE B
SR-179
SING ME TO SLEEP
LULLABIES BY MAJOR AND MINOR MASTERS
1. Canteloube; 2. Ginastera; 3. Montsalvatge; 4. Mihaud
5. Goldfaden; 6. Harty; 7. Britten; 8. Scott; 9. Copland
PAULINA STARK, soprano
DAVID GARVEY, piano
℗ 1983 UNI-PRO Recordings, Inc.

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OSA BIEM
VA 0016-1 131
VAE 0012
℗ 1992

Magical baroque trumpet

Miroslav Kejmar, Jiřina Pokorná

5. Johann Sebastian Bach **ARIOSO FROM CANTATA**
6. Giuseppe Romanino **CONCERTO**
7. Georg Philipp Telemann **AIR DE TROMPETTE**
8. Johann Sebastian Bach **AIR FROM SUITE**
9. Johann Sebastian Bach **AVE MARIA**
10. Georg Fridrich Händel
GLORIA IN EXCELSIS DEO

Pressed by Gramofonové závody,
Loděnice

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OSA BIEM

VA 0016-1 131

VAE 0011

℗ 1992

Magical baroque trumpet

Miroslav Kejmar, Jiřina Pokorná

1. Henry Purcell **TRUMPET TUNE**
2. Tomaso Giovanni Albinoni **CONCERTO IN B**
3. Georg Philipp Telemann **AIR**
4. Georg Friedrich Händel **SUITE D DUR**

Pressed by Gramofonové závody,
Loděnice

Jeff and Sue Duffield

"Couple of Changes"

Side 1

SJD-1024

1. Couple of Changes
2. Your Love Broke Through
3. Bread Upon The Water
4. Friendship

SJD Sound Productions
Box 1
Seabrook, N.J. 08302

Jeff and Sue Duffield

"Couple of Changes"

Side 2

SJD-1024



1. With Every Breath I Take
2. We Shall See The King
3. Unsaved Loved Ones
4. Because Of You
5. Go In Peace

SJD Sound Productions
Box 1
Seabrook, N.J. 08302

Under New Management

33 ⅓
Stereo
Side One
BSI-0187LP

I'M GONNA RISE!



1. **Never Understood** (K. Walls) 3:00
2. **Soon and Very Soon** (Andrae' Crouch) 3:45
3. **I'd Rather Have Jesus** (George B. Shea) 3:19
4. **Fresh Surrender** (Billy Masters) 2:46
5. **How Great Thou Art** (S. Hine) 3:42

Under New Management

33 ⅓
Stereo
Side Two
BSI-0187LP

I'M GONNA RISE!



1. **I'm Gonna Rise** (Nancy Short) 2:55
2. **Jesus** (Stan Morse & David Lombardi) 3:47
3. **My Tribute** (Andrae' Crouch) 3:05
4. **Shout It, Jesus Is Coming** (Lanny Wolf) 3:20
5. **Brand New Touch** (Lanny Wolf) 4:19

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TER

MANUFACTURED IN THE UK

ORIGINAL
SOUNDTRACK

TER 1129

STEREO
SIDE 1

84 CHARING CROSS ROAD



1. FANFARE/MAIN TITLE (THE JOURNEY)
2. BOOK OF LOVE POEMS
3. MARKS AND CO.
4. DEAR SPEED
5. *CHRISTMAS GIFT, 1949 (SUSSEX CAROL)
6. NORA WRITES
7. CORELLI: CHURCH SONATA IN A
8. PILGRIMAGE—HELENE AND FRANK
9. THE WEDDING

Music composed by George Fenton
*Traditional, arranged by Fenton/Stewart

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MANUFACTURED IN THE UK

TER

ORIGINAL
SOUNDTRACK

TER 1129

STEREO
SIDE 2

84 CHARING CROSS ROAD



1. THE SUBWAY
2. LOVE BETWEEN FRIENDS
3. "TRED SOFTLY..."
4. HELENE'S FIRST LETTER
5. BUSINESS AS USUAL
6. FESTIVAL OF BRITAIN CONGA
7. DAYDREAM/MEETING GINNY AND ED
8. THE MOVE, 1958
9. *NEW YEAR, 1960 (AULD LANG SYNE)
10. HOPES FADE/CONDOLENCE
11. LOVE BETWEEN FRIENDS (Reprise)/ CLOSING CREDITS

Music composed by George Fenton
*Traditional, arranged by Fenton/Stewart

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Ronco™ Records
FUN ROCK
P 12547
P2 12546
STEREO
33 1/3 RPM
Side 1
AS 12547
1. SAMMY DAVIS JR.—Candy Man
2. 1910 FRUITGUM COMPANY—Simon Says
3. BRIAN HYLAND—Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini
4. RAY STEVENS—Ahab The Arab
5. DANNY & THE JUNIORS—At The Hop
6. MAMAS & PAPAS—California Dreamin'
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produced by Columbia Special Products • Service of Columbia Records ® "Columbia"

Ronco Records™

FUN ROCK

P 12547
P2 12546
STEREO

33 1/3 RPM
Side 2
BS 12547

1. THE ARCHIES—Sugar, Sugar
2. BARRY MANN—Who Put The Bomp (In The Bomp, Bomp, Bomp)
3. THE TOKENS—The Lion Sleeps Tonight
4. JOHNNY PRESTON—Running Bear
5. PONI-TAILS—Born Too Late
6. LOVIN' SPOONFUL—Summer In The City
7. NEW VAUDEVILLE BAND—Winchester Cathedral

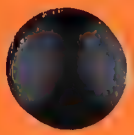
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produced by Columbia Special Products • Service of Columbia Records ® "Columbia"

Ronco™ Records

FUN ROCK

P 12548
P2 12546
STEREO



33 1/3 RPM
Side 1
AS 12548

1. RAY STEVENS—Gitarzan
2. LITTLE EVA—Locomotion
3. SHIRLEY ELLIS—Name Game
4. JOHN FRED & THE PLAYBOYS—Judy In Disguise
5. TOMMY ROE—Dizzy
6. THE ARCHIES—Jingle Jangle
7. SAM THE SHAM & THE PHARAOHS—Wooly Bully

℗1975 CBS INC.

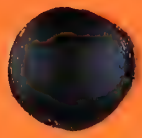
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Ronco™ Records

FUN ROCK

P 12548
P2 12546
STEREO



33 1/3 RPM
Side 2
BS 12548

1. OHIO EXPRESS—Yummy, Yummy, Yummy
2. SHEB WOOLEY—Purple People Eater
3. OCEAN—Put Your Hand In The Hand
4. LEMON PIPERS—Green Tambourine
5. 1910 FRUITGUM COMPANY—1,2,3, Red Light
6. THE MONKEES—I'm A Believer

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The only one I wanted

DOUG HICKS

and The Cinnamon Twist Band

33⅓ RPM
©℗1989

Side A
5090

YOUR THE ONE
THE ONLY ONE I WANTED
SWEET CAROLINE
SUMMERTIME
OVER THE RAINBOW

Produced by: Jon Oosterling & Ysauro "Ezo" Hernández
Engineered by: Mike McNamee
Recorded and Mixed at Sync Studios, Miami, Florida
©℗ 1989 50% Brass

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The only one I wanted

DOUG HICKS

and The Cinnamon Twist Band

33⅓ RPM
©℗1989

Side B
5090

OLD TIME ROCK AND ROLL
WHEN A MAN LOVES A WOMAN
THE WANDERER
MY GIRL
WHAT KIND OF FOOL AM I

Produced by: Jon Oosterling & Ysauro "Ezo" Hernández
Engineered by: Mike McNamee
Recorded and Mixed at Sync Studios, Miami, Florida
©℗ 1989 50% Brass

DIST. BY 50% BRASS. 14850 W. DIXIE HWY. #20, NORTH MIAMI BEACH, 33181 / TELF.: (305) 944-6326

FURTWÄNGLER EDITION

FONIT CETRA

DP Ⓟ Arkadia 1984
Made in Italy



FE 45 **1**
M15976 - 33/30

Carl Maria von Weber
EURYANTHE OP. 81 - Ouverture

Johannes Brahms
VARIAZIONI SU UN TEMA DI HAYDN OP. 56

Berliner Philharmoniker
Direttore: **Wilhelm Furtwängler**
Parigi, 4.5.1954

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE

FURTWÄNGLER EDITION

FONITCETRA

DP Ⓟ Arkadia 1984
Made in Italy

FE 45
M15977 - 33/30 **2**

Franz Schubert
SINFONIA N. 8 IN SI MINORE "INCOMPIUTA"

1. Allegro Moderato
2. Andante con Moto

Berliner Philharmoniker
Direttore: **Wilhelm Furtwängler**
Parigi, 4.5.1954

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA. VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE

FURTWÄNGLER EDITION

FONIT CETRA

DP Ⓟ Arkadia 1984
Made in Italy

FE 45
M15978 - 33/30 3

Ludwig van Beethoven
SINFONIA N. 5 IN DO MINORE OP. 67

1. Allegro con brio
2. Andante con Moto

Berliner Philharmoniker
Direttore: **Wilhelm Furtwängler**
Parigi, 4.5.1954

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE

FURTWÄNGLER EDITION

FONIT CETRA



DP Ⓟ Arkadia 1984
Made in Italy

FE 45
M15979 - 33/30 **4**

Ludwig van Beethoven
SINFONIA N. 5 IN DO MINORE OP. 67

3. Scherzo / 4. Allegro

Berliner Philharmoniker
Direttore: **Wilhelm Furtwängler**
Parigi, 4.5.1954

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL OPERA REGISTRATA VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE



ALLEGIANCE

RAY PILLOW

SIDE ONE
33⅓ RPM
Made in England

ALEB 2307
ALEB 2307-A

℗ 1983 Southampton Music Co

ONE TOO MANY MEMORIES

1. ONE TOO MANY MEMORIES (K. Westbury) 3.03
2. LIVIN' IN THE SUNSHINE OF YOUR LOVE (D. Hall, B. Duke) 2.08
3. HOW DO I HIDE FROM A MEMORY (R. Pillow) 3.24
4. WASTED AGAIN (R. Pillow, L. McFaden, M. Collie) 2.30
5. PLEASE DON'T LEAVE (J. Wills) 3.20

Riva Music (1) Bob Moore Music (MCPS) (2) Powdermill Pub Inc/Joiner Music (MCPS) (3) Powdermill Pub Inc (MCPS) (4) Copyright Control (5)

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ALLEGIANCE

RAY PILLOW

SIDE TWO
33⅓ RPM
Made in England

ALEB 2307
ALEB 2307-B

© 1983 Southampton Music Co

ONE TOO MANY MEMORIES

1. THE DAYS OF YOU AND ME (R. Pillow, K. Westbury) 2.47
2. YOU'RE ONE MEMORY I'D LIKE TO MAKE AGAIN (R. Pillow, K. Westbury) 2.50
3. HOW MUCH CAN LOVE TAKE (R. Pillow, L. Greenwood) 3.20
4. JULIE LOVED BOSTON MORE THAN ME (R. Pillow, L. McFaden) 2.49
5. WE'RE TOGETHER AGAIN (R. Pillow, K. Westbury) 2.08

Powdermill Pub Inc/Joiner Music (MCPS) (1, 2, 5) Powdermill Pub Inc (MCPS) (4) Sycamore Valley/BMI (3)

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Rego Irish

BILLY HICKEY AND KEN BYRNE WITH THEIR BAND

REGO IRISH
Side A

RI-003

1. Mountains of Mourne
2. Selection of Reels
   Brakedown
   Hickey Reel
   Reconciliation
3. Banbridge Town
4. Bonlavogue
5. Little Town in the Old County Down
6. Selection of Reels
   Mann's Apron
   Miss McCloud's

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RECORDS & TAPES, INC.
BOX 672
ELMHURST, N.Y. 11373

Rego Irish

BILLY HICKEY AND KEN BYRNE WITH THEIR BAND

REGO IRISH
Side B

RS-003

1. The Foggy Dew and Eileen Og
2. Selection of Jigs
   Cock of the North
   Bridge of Athlone
   Tell Her I Am
3. It's a Great Day For The Irish
   Dear Old Donegal
   Lanigan's Ball
4. The Wild Colonial Boy
5. Kathleen
6. The Snowy Breasted Pearl

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BOX 872
ELMHURST, N.Y. 11373


RAINBOW
RECORDS
℗ 1983
RBA 109
33 1/3 RPM
SIDE A
AL LOGAN
DADDYS LITTLE GIRL
1. LITTLE GIRL OF MINE - Cop. Con.
2. YOUR MY BEST FRIEND - W. Hollyfield (Anchor Music Ltd)
2. TWO LOVES - Trad. Arr. (New Moon Music)
3. TWELTH OF NEVER - Jerry Livingston/Paul Webster
(Frank Music)
5. THOSE BROWN EYES - Guthrie/Arkin/Garey/Darling
(Harmony Music)
6. MY HEART AND I - Richard Tauser
(Lawrence Wright Music Co)
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MADE IN FRANCE


RAINBOW
RECORDS
℗ 1983
RBA 109
33 1/3 RPM
SIDE B
AL LOGAN
DADDYS LITTLE GIRL
1. ROSE OF CASTLEREA - John Duggan (Simon Music)
2. GENTLE ANNIE - Trad. Arr. Al Logan (New Moon Music)
3. MAGGIE - Trad. Arr. Al Logan (New Moon Music)
4. WONDERFUL WORLD - George David Weiss/George Douglas (Valando Music)
5. CLIFFS OF DUNEEN - Trad. Arr. (New Moon Music)
6. MEDLEY - Trad. Arr. Al Logan (New Moon Music)
MADE IN FRANCE
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ACROSS THE SEA TO IRELAND
MICHAEL 'JESSE' OWENS

SIDE A

REGO 22000

1. COME WITH ME MOLLY 3:08
   (Jesse Owens/Arr. James Keane)
2. THE RARE OLD TIMES 4:30
   (Mooney) Emma and Celtic Music
3. SATURDAY NIGHT IN DUBLIN 4:00
   (Mike Carroll) Gleneagle Music, B.M.I.
4. YOU'RE A FRIEND OF MINE 3:10
   (Mike Carroll) Gleneagle Music, B.M.I.
5. AGHADOE 2:56
   (Jesse Owens/Oliver Egan)
6. NEW YORK GIRLS
   (Trad.) Arr. Oliver Egan



ACROSS THE SEA TO IRELAND
MICHAEL 'JESSE' OWENS

SIDE B

REGO 22000

1. BOTANY BAY 2:10
   (Trad.)
2. THE WILD RAPAREE 3:32
   (Charlie McGee)
3. HOMEWARD BOUND 1:53
   (Eamon O'Shea)
4. MY GREEN VALLEYS 4:30
   (Glen Reid Morning Music, B.M.I./
   Arr. Oliver Egan)
5. THE ROSE OF MOONCOIN 4:49
   (Trad.)
6. BOUND DOWN FOR NEWFOUNDLAND 3:56
   (Trad.)

SCHUETZ

THE SEVEN SAYINGS

OF JESUS CHRIST FROM THE CROSS

19:58

CL 2114 A

(S-326-A)

SIDE 1

THE TELEMANN SOCIETY CHORUS

AND RECORDER ENSEMBLE

THEODORA SCHULZE

CONDUCTOR

MADE IN U.S.A.

AMPHION

SCHUETZ

BAND I: PSALMS 1—34—64 (2:31)

BAND II: BRINGT HER DEM HERREN (3:16)

BAND III: PSALMS 18—33—41 (2:33)

BAND IV: O LIEBER HERRE GOTT (3:26)

CL 2114 B

SIDE 2

BAND V: PSALMS 85—96—117 (3:12)

BAND VI: DER HERR IST MEINE STAERKE (3:24)

BAND VII: PSALMS 147—150—RESPONSORIUM (2:26)

THE TELEMANN SOCIETY

THEODORA SCHULZE

CONDUCTOR

MADE IN U.S.A.

AMPHION

RCA Records

THE JUDDS (Wynonna & Naomi)

From the Album "Heartland"
5916-1-R

PROMO COPY
NOT FOR SALE

CURB RECORDS

J-0287-A
STEREO
33 1/3

1. DON'T BE CRUEL 2:28
   (Elvis Presley/Otis Blackwell)
2. I KNOW WHERE I'M GOING 3:38
   (Don Schlitz/Craig Bickhardt/Brent Maher)
3. WHY DON'T YOU BELIEVE ME 3:27
   (Don Potter/Don Schlitz/Brent Maher)
4. COW COW BOOGIE 4:29
   (Don Raye/Gene DePaul/Benny Carter)
5. TURN IT LOOSE 3:43
   (Don Schlitz/Craig Bickhardt/Brent Maher)

Produced by Brent Maher for
Maher Productions

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THE JUDDS-Heartland J-0287

RCA Records

THE JUDDS (Wynonna & Naomi)

From the Album "Heartland"
5916-1-R

PROMO COPY
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CURB RECORDS

J-0287-B
STEREO
33 1/3

1. DON'T BE CRUEL 2:28
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(Don Raye/Gene DePaul/Benny Carter)
5. TURN IT LOOSE 3:43
(Don Schlitz/Craig Bickhardt/Brent Maher)

Produced by Brent Maher for
Maher Productions

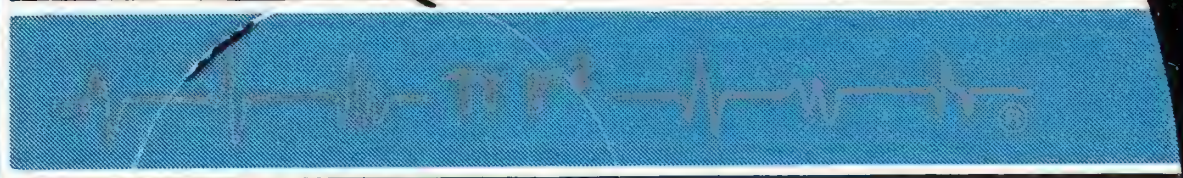
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THE JUDDS-Heartland J-0287

Side One

1979 GLEN ELLYN CHILDREN'S CHORUS

Doreen Rao, Director



MC 8189A

stereophonic

1. SERVE BONE
2. HOSANNA
3. DEN TOD
4. STABAT MATER
   QUANDO CORPUS
   AMEN
5. THE CHRIST-CHILD
   AN EVENING FALLS
6. PROCESSION
   WOLCOM YOLE
   THIS LITTLE BABE

33 1/3 rpm

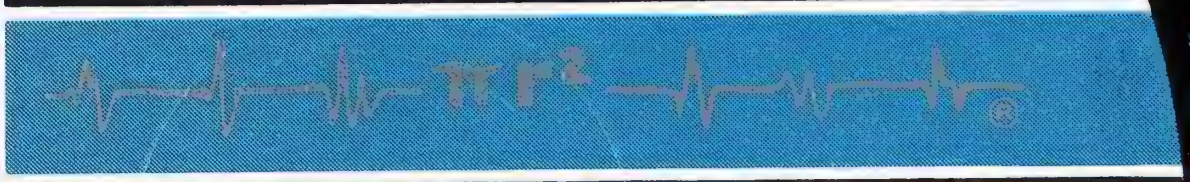
ocoark

CUSTOM RECORDING DIVISION

Side Two

1979 GLEN ELLYN CHILDREN'S CHORUS

Doreen Rao, Director



MC 8189B

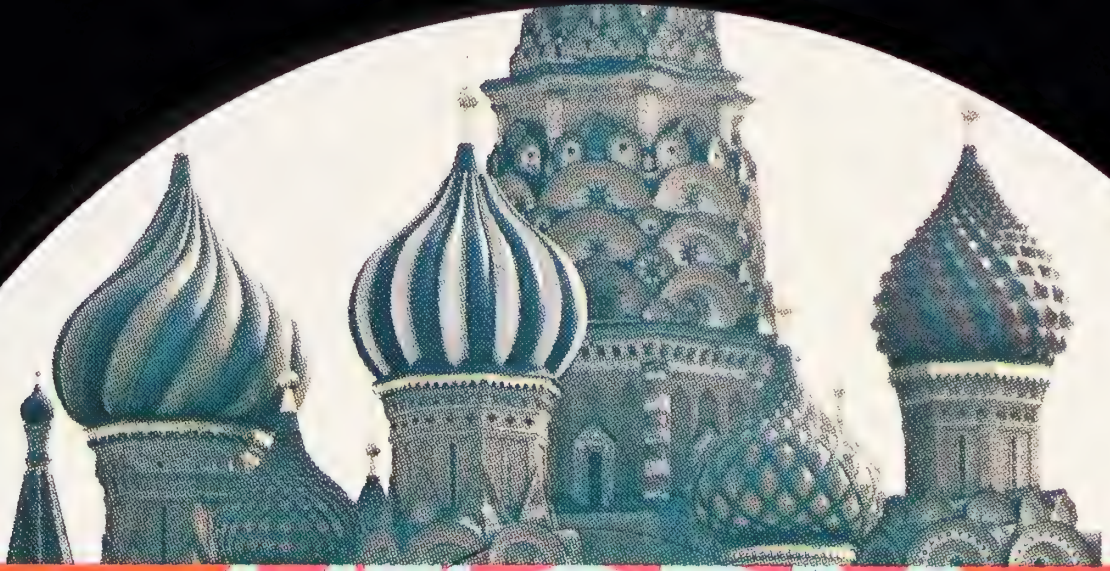
stereophonic

7. JE N'OSE ETRE CONTENT
8. MAILIED
9. WERE I A TINY BIRD
10. DAY BY DAY
11. PRAYER
12. LOVE ONE ANOTHER
13. MOVIN' ON
14. HANUKAH SONG
15. LET THERE BE PEACE ON EARTH
16. LITTLE DAVID
17. O WHO'S THAT YONDER
18. SILENT NIGHT
19. JOY TO THE WORLD

33 1/3 rpm

ooark

CUSTOM RECORDING DIVISION



MELODIYA

MELODIYA

ANGEL

1

SR-1-40202
STEREO
33⅓

Shostakovich: Symphony No. 6
in B minor

LENINGRAD PHILHARMONIC
YEVGENY MRAVINSKY cond.

Recorded by Melodiya in the USSR
Manufactured in the USA by Capitol Records, Inc.



2

Stravinsky: Apollo
(1928, revised 1947)

SR-2-40202
STEREO
33⅓

LENINGRAD PHILHARMONIC
YEVGENY MRAVINSKY cond.

Recorded by Melodiya in the USSR
Manufactured in the USA by Capitol Records, Inc.

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DARIUS MILHAUD

CANTATE DE L'ENFANT ET DE LA MÈRE

(Cantata of the Child and the Mother)
(Poems by Maurice Carême)

Madeleine Milhaud, *Diseuse*
Juilliard Quartet
Leonid Hambro, Piano
DARIUS MILHAUD, Conductor

SIDE 1

MONO



M CBS 61130
M CBS 61130 A*
1-4. Britico
℗ 1950 CBS Inc.
MCPS/BIEM

LC 0149

33⅓ RPM

CLASSICS

1. Part I (3.09)
2. Part II (3.54)
3. Part III (2.10)
4. Epilogue (1.44)

Original sound recording made by CBS Inc.
CBS Records are the exclusive
licensees for the UK

MADE IN ENGLAND

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DARIUS MILHAUD

LA MUSE MÉNAGÈRIE

(The Household Muse)

DARIUS MILHAUD, Piano

1. I - La Mienne - Dédicace; II - Le Réveil;
III - Les Soins de ménage (2.52)
2. IV - La Poésie; V - La Cuisine; VI - Les Fleurs dans la maison (3.34)
3. VII - La Lessive; VIII - Le Chât; IX - Le Fils Peintre (3.11)

B) SIDE 2

MONO



M CBS 61130

M CBS 61130 B*

1-6. Britico

℗ 1950 CBS Inc.
MCPS/BIEM

LC 0149

33⅓ RPM

CLASSICS

4. X - Musique ensemble; XI - Cartomancie (3.28)
5. XII - Les Soins au malade; XIII - La Douceur des soirées (3.37)
6. XIV - Lectures nocturnes; XV - Reconnaissance à la muse (2.48)

Original sound recording made by CBS Inc.
CBS Records are the exclusive
licensees for the UK

MADE IN ENGLAND

A DIVISION OF

Flowers Production

The Sons of God

HOLDING TO THE LORD

Written And Arranged By: Rv. O. Flowers
Produced By: Rev. O. Flowers & Dec. Terry Matthews

STEREO 33 1/3 RPM



100890 - A

(BMI)

FLOWERS RECORDS

1. This Is My Prayer (3:20)
   Lead: Rev. O. Flowers
2. I Took My Burdens (2:25)
   Lead: Tony Flowers
3. Until My God Come (5:20)
   Lead: Barbara, Tony & Rev. O. Flowers
4. Tell The Lord (4:17)
   Lead: Rev. O. Flowers

© MIN. O. FLOWERS
℗ DANIEL PETERMAN PUB. CO.
Excep. # 2, & 4 (Flowers Records)

A DIVISION OF

Flowers Production

The Sons of God

HOLDING TO THE LORD

Written And Arranged By: Rv. O. Flowers
Produced By: Rev. O. Flowers & Dec. Terry Matthews



100890 - B

STEREO 33 1/3 RPM

(BMI)

FLOWERS RECORDS

1. I Know A Man (4:45)
   Lead: Rev. O. Flowers
2. Let Nobody Change My Mind (4:20)
   Lead: Rev. O. Flowers
3. I've Had My Chance (4:59)
   Lead: Rev. O. Flowers
4. Holding To The Lord (3:44)
   Lead: Rev. O. Flowers

© MIN. O. FLOWERS
℗ DANIEL PETERMAN PUB. CO.
Excep. # 2, 3 & 4 (Flowers Records)



CLOVER Records

TIMMIE MARTIN

SLP-C-300-A
(NR9412-1)



All Rights
Reserved

1. **T and M Special — 2:30**
   (Timmie Martin) Home of Eanes Music Co.
2. **Lonesome Road Blues — 2:30**
   Arranged by Timmie Martin
3. **Patrick Henry Reel — 2:50**
   (Jim Eanes/Timmie Martin) Home of Eanes Music Co.
4. **Train 45 — 2:42** Arranged by Timmie Martin
5. **Puddin Creek — 2:48** (Timmie Martin)
   Home of Eanes Music Co.
6. **Pike Country Breakdown — 2:01**
   Arranged by Timmie Martin

©1978 Clover Records

Box 100 Martinsville, Va. 24112



CLOVER
Records

TIMMIE MARTIN

SLP-C-300-B
(NR 9412-2)

All Rights
Reserved

1. **Grassy Five Breakdown — 2:38**
   (Timmie Martin) Home of Eanes Music Co.
2. **Bugle On the Five — 2:38**
   (Timmie Martin)
3. **Mountain Valley Breakdown — 2:30**
   (Jim Eanes/Timmie Martin) Home of
   Eanes Music Co.
4. **John Hardy — 3:01** Arranged by Timmie Martin
5. **Martin Blues — 2:53** (Timmie Martin)
   Home of Eanes Music Co.
6. **Cumberland Gap — 1:45**
   Arranged by Timmie Martin

℗1978 Clover Records

Clover Records P.O. Box 500 Martinsville, Va. 24112

ARCANO RECORDS

Side 1 Stereo

DKL1-3209 (DKL1-3209A)

Gabino Correa

1 Esta Es La Primera Vez (Canción)
(G. Correa-A. Patrono)
2 Pobre De Mi Si Tu Te Vas (Canción)
(G. Correa-A. Patrono)

3 El Patrón del Amor (Ranchera)
(G. Correa-Danny Pat)
4 Estoy Enamorado y Tengo Miedo (Canción)
(G. Correa-D. Pat-C. Fabré)
5 Hilacha, Mi Muchacha (Canción)
(G. Correa-Marvil)
6 La Canción Del Te Quiero (Canción)
(G. Correa-Danny Pat)

Gabino Correa
Con Armando Patrono y su Orquesta
(Grabado en Argentina)

TMK(s) RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP.

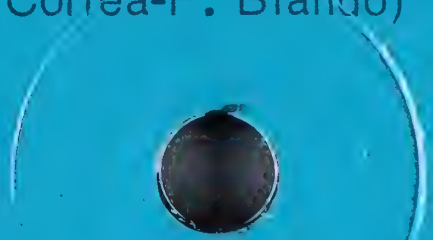
ARCANO RECORDS

Side 2 Stereo

DKL1-3209 (DKL1-3209B)

Gabino Correa

1 Tienes (Canción) (G. Correa-A. Patrono)
2 Tu Vida Recién Comenzaba (Canción)
(G. Correa-A. Patrono)
3 Se Te Acabó el Amor (Canción)
(G. Correa-F. Blando)



4 Natalia Coraje (Canción)
(G. Correa-A. Maldonado)
5 Mi Pueblo, Mi Nostalgia (Canción)
(G. Correa)
6 Perrito, Querido Perro (Canción)
(G. Correa-A. Patrono)

Gabino Correa
Con Armando Patrono y su Orquesta
(Grabado en Argentina)

TMK(s) RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP.

Lado 1

BSL-1542

Z2CAPY-2915

RCA

OS VELHINHOS TRANSVIADOS NA "CURTISOM"

1 - VOCÊ ABUSOU
(Antonio Carlos-Jocafi) 2:38

2 - OH! LADY BE GOOD
(George e Ira Gershwin) 1:50

℗ 1971

Victor

3 - ALFREDINHO NO CHÔRO
(Alfredo F. Brício) 2:09

4 - SHIRLEY SEXY (Fred Falcão-Arnoldo Medeiros) 1:41

5 - BLACK BOTTOM (Henderson-Desylva-Brown) 2:16

6 - EU TE AMO MEU BRASIL
(Dom) 1:57

FABRICADO POR RCA S. A. ELETRÔNICA. AV. ENGENHEIRO BILLINGS, 2227, SÃO PAULO. COM MATRIZES DE RCA RECORDS. TM(S) ® MARCA(S) REGISTRADA(S) USADAS POR AUTORIZAÇÃO DE RCA CORPORATION. TODOS OS DIREITOS RESERVADOS. PROIBIDA A REPRODUÇÃO. A EXECUÇÃO PUBLICA E A RÁDIO TRANSMISSÃO DESAUTORIZADAS. INDÚSTRIA BRASILEIRA. CGC 61.126.074/2. SCDP-DPF-001/69-SP

Lado 2

BSL-1542

Z2CAPY-2916

RCA

OS VELHINHOS TRANSVIADOS NA "CURTISOM"

1 - BYE BYE BLUES
(Hamm-Bennett-Gray) 1:48

2 - FESTA PARA UM REI NEGRO
(Zuzuca) 2:25

℗ 1971

Victor

3 - CRAZY RHYTHM
(Meyer-Kahn-Caesar) 2:03

4 - ALTA SOCIEDADE (Nonato Buzar-Marcos Vasconcelos) 2:10

5 - PINTA BRAVA (Décio Pacheco da Silveira) 2:45

6 - APESAR DE VOCÊ (Chico Buarque de Hollanda) 2:26

FABRICADO POR RCA S. A. ELETRÔNICA. AV. ENGENHEIRO BILLINGS, 2227, SÃO PAULO, COM MATRIZES DE RCA RECORDS. TM(S) ® MARCA(S) REGISTRADA(S) USADAS POR AUTORIZAÇÃO DE RCA CORPORATION. TODOS OS DIREITOS RESERVADOS. PROIBIDA A REPRODUÇÃO, A EXECUÇÃO PÚBLICA E A RÁDIO TRANSMISSÃO DESAUTORIZADAS. INDÚSTRIA BRASILEIRA CGC 61.126.074/2. SCDP-DPF-001/69-SP.

acro

Record Productions

ANDREW ROWE and the D.C. CHORAL ENSEMBLE

25th Anniversary Issue

Guess Who?

SIDE ONE
ACRO-8901
(NR 17990-1)

Acro Publ.
BMI, 1989
©℗ Rowe, 1989

GUESS WHO? (Rowe) 5:34
Lead: George Hagans

ONE MORE TIME (Rowe) 2:40
Lead: Pearline Lee/Rowe

ALREADY BLESSED (Rowe) 2:25
Lead: Rowe/G. Hagans

THE OLD LAND MARK (Unk: Arr: Rowe) 3:09
Lead: Wheeler Boyd

OH SAY, ARE YOU READY? (Rowe) 4:54
Lead: Rowe
Trio: Florence Boyd (Alto), Joseph Lee (Tenor), Maccine Page (Soprano)

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acro

Record Productions

ANDREW ROWE and the D.C. CHORAL ENSEMBLE
25th Anniversary Issue
Guess Who?



SIDE TWO
ACRO-8901
(NR 17990-2)

Acro Publ.
BMI, 1989
©℗ Rowe, 1989

I WANNA GO THERE (Rowe) 2:45
Lead: Esther Richardson
WHATEVER IT TAKES (M.P. Douroux) 5:42
Lead: Evon Jackson
UNCLOUDY DAY (Trad. Arr: Rowe) 3:24
Lead: A. Rowe
I MADE A VOW (Rowe) 4:47
Lead: A. Rowe
BYE AND BYE (Trad. Arr: Rowe) 2:45
Lead: G. Hagans/Rowe

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ACANTA

Ein Produkt der FonoTeam GmbH, Hamburg

GEMA

40.21 641-A

4883

40.21 641

Seite **1** STEREO

CLAUDE DEBUSSY (1862 - 1918)

Printemps, Suite Symphonique

1. Très modéré (9:03)
2. Modéré (6:39)

Danse

(orchestriert v. Maurice Ravel) (5:00)

Sarabande

(orchestriert v. Maurice Ravel) (4:02)

Schwedisches Radio-Sinfonie-Orchester

Dirigent: **Gary Bertini**

℗ 1974

33

ACANTA

Ein Produkt der FonoTeam GmbH, Hamburg

GEMA

40.21 641-B

LC 4883

40.21 641

Seite **2** STEREO

CLAUDE DEBUSSY (1862 - 1918)

Petite Suite

(orchestriert v. Henri Büsser)

1. En Bateau (3:44) - 2. Cortège (3:09)
3. Menuet (3:23) - 4. Ballet (3:02)

Prélude à l'après-midi d'un Faune

(9:43)

Schwedisches Radio-Sinfonie-Orchester
Dirigent: **Gary Bertini**

℗ 1974

ALLE RECHTE VORBEHALTEN. KEIN VERLEIH! KEINE SPIELFREIGABE FÜR RUNDFUNK, FERNSEHEN, FILM, TONBAND, ÖFFENTLICHE WIEDERGABE, KABELFUNK ODER ANDERE ÜBERTRAGUNGSVERFAHREN OHNE SCHRIFTLICHE GENEHMIGUNG DER HERSTELLERFIRMA. MADE IN GERMANY
FROM MASTERS OWNED OR CONTROLLED BY RCA RECORDS
UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG MADE IN GERMANY
TRADEMARK OWNER: RCA CORPORATION, NEW YORK, U.S.A.



RECORDS INC.

SGL 7051
(SGL 7051 SA)

SIDE 1
33 1/3 RPM

AL HOBBS
and the
INDIANAPOLIS MASS CHOIR
of the GMWA

1. YOU TOUCHED MY LIFE
2. HE'S BLESSING ME
3. I'LL GO

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7051
(SGL 7051 SB)

SIDE 2
33 1/3 RPM

AL HOBBS
and the
INDIANAPOLIS MASS CHOIR
of the GMWA

1. SPEAK TO ME JESUS
2. TRY THE LORD JESUS
3. THANK YOU FOR MY LIFE

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7051
(SGL 7051 SC)

SIDE 3
33 1/3 RPM

AL HOBBS
and the
INDIANAPOLIS MASS CHOIR
of the GMWA

1. BY FAITH ALONE
2. SPEAK A WORD FOR JESUS
3. JESUS IS EVERYTHING

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7051
(SGL 7051 SD)

SIDE 4
33 1/3 RPM

AL HOBBS
and the
INDIANAPOLIS MASS CHOIR
of the GMWA

1. I KNOW HIM FOR MYSELF
2. LORD STOP BY
3. EVERYTHING I NEED

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.


EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
cisne
LOS PIKAROS DE ALVARADO
CI-2021
GRAB. CISNE
LADO "A"
STEREO (P) 1977
1.- CARNAVAL (Enrique Samaniego)
2.- BELLO VERACRUZ (Víctor Huesca)
3.- EL GUSTITO — + (Eipidio Ramirez)
4.- TILINGO LINGO (Lino Carrillo)
5.- A VERACRUZ (Hnos Samperio)
Tipo de Música: Jarocha
HECHO EN MEXICO GRABADO Y PROCESADO POR DISCOS CISNE, S. A. MARCA REGISTRADA


EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCIÓN PÚBLICA CON FINES DE LUCRO
cisne
LOS PIKAROS DE ALVARADO
CI-2021
GRAB. CISNE
LADO "B"
STEREO (P) 1977
1.- LA INDITA (D. A. D.)
2.- ALEGRE VERACRUZ (Enrique Samaniego)
3.- EL FANDANGO (Leo Cardona)
4.- SONES VERACRUZANOS (Guillermo Esquivel)
5.- EL CANGREJO (Víctor Huesca)
Tipo de Música: Jarocha
HECHO EN MÉXICO GRABADO Y PROCESADO POR DISCOS CISNE, S. A. MARCA REGISTRADA

IEMPSA

40 AÑOS

LOS CINCO GRANDES

33 RPM

REG. IND. 1423

ELD 72.15.1568 A

IEMP 10171

1— Y SE LLAMA PERU, Vals - Augusto Polo Campos
Arturo «Zambo» Cavero / O. Avilés

2— EL PLEBEYO, Vals - Felipe Pinglo A. — Jesús Vásquez

3— CHOLO SOY Y NO ME COMPADEZCAS, Vals
Luis Abanto Morales — LUIS ABANTO MORALES

4— CONTIGO PERU, Vals - Augusto Polo Campos
Arturo «Zambo» Cavero / O. Avilés

5— CUANDO LLORA MI GUITARRA, Vals
Augusto Polo Campos — Oscar Avilés

6— MORROPON DE SAN MIGUEL, Tondero
Felipe Reyes Pinglo — Jesús Vásquez

(P) 1987

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

IEMPSA

40

AÑOS

LOS CINCO GRANDES

33 RPM

REG. IND. 1423

ELD 72.15.1568 B

IEMP 10172

1— ESTA ES MI TIERRA, Vals - Augusto Polo Campos
Arturo «Zambo» Cavero / O. Avilés

2— DAME UNA MIRADITA, Vals - Leoncio Burgos
Luis Abanto Morales

3 - TODOS VUELVEN, Vals - César Miró — Jesús Vásquez

4— EL PROVINCIANO, Vals - Laureano Martinez Smart
Luis Abanto Morales

5— MI FRONTERA, Décimas - Augusto Polo Campos
Augusto Polo Campos

6— CANTO A MI TIERRA, Marinera - Oscar Avilés A.
Oscar Avilés / Arturo «Zambo» Cavero

(P) 1987

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LRS

The San Mateo High School
Choirs and Orchestra

Presents

THE HOLIDAY SEASON OF 1967

Directed By: Owen Fleming

LRS-1068-4124A

CONCERT CHOIR

Sing We Now of Christmas
Valencia Jarrett & Patricia French,
Accompanists

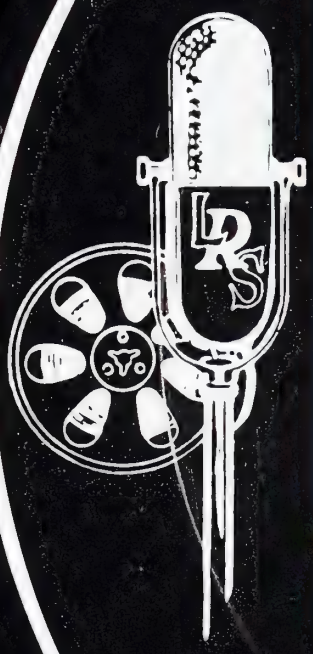
CONCERT & A CAPPELLA CHOIRS

Little Pine Tree
Valencia Jarrett, Accompanist

ORCHESTRA

Exodus

LOCATION RECORDING SERVICE - 2201 W. BURBANK BLVD. - BURBANK, CALIF.



LRS

The San Mateo High School Choirs and Orchestra

Presents

THE HOLIDAY SEASON OF 1967

Directed By: Owen Fleming

LRS-1068-4124B

THE EBONETTES
Kum Bah Yah
Behold that Star
Leslie Daniels, Regina Gonzales, Pheon Rivers, and Valencia Jarrett

A CAPPELLA CHOIR
Do You Know What I Know
Louise Patton, Accompanist

COMBINED AND GIRLS CHOIRS
Celebration of Hanukkah
Prayer—Girls Choir
Hodie-Wolcom Yole—
Combined Choirs
As Dew in Aprille—
Combined Choirs
This Little Babe—
Combined Choirs

LOCATION RECORDING SERVICE - 2201 W. BURBANK BLVD. - BURBANK, CALIF.


SUPRAPHON
33
STEREO
E 5845
℗ 1983
90 1
10 3164-1 111
SIDE 1
Edvard Grieg
SONATAS FOR VIOLIN AND PIANO
SONATA No. 3 in C minor, Op. 45
I. Allegro molto ed appassionato
II. Allegretto espresso alla romanza
III. Allegro animato
SONATA No. 1 in F major, Op. 8
I. Allegro con brio
ZDENĚK BROŽ - violin
JAN VRANA - piano
MADE IN CZECHOSLOVAKIA
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SUPRAPHON
33
STEREO
E 5846
℗ 1983
10 3164-1 111
SIDE 2
Edvard Grieg
SONATAS FOR VIOLIN AND PIANO
SONATA No. 1 in F major, Op. 8
II. Allegro quasi andantino
III. Allegro molto vivace
SONATA No. 2 in G major, Op. 13
I. Lento doloroso. Allegro vivace
II. Allegretto tranquillo
III. Allegro animato
ZDENĚK BROŽ - violin
JAN VRÁNA - piano
MADE IN CZECHOSLOVAKIA
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dharma

productions

NEWTON HIGH SCHOOL CONCERT CHOIR

directed by

David A. Scott

SIDE 1

GFL 1203A

STEREO

THE MESSIAH

by

G.F. Handel

dharma
productions

NEWTON HIGH SCHOOL
CONCERT CHOIR
directed by
David A. Scott

SIDE 2
GFL 1203B

STEREO

THE MESSIAH *(continued)*

INFANT HOLY, INFANT LOWLY

Polish Carol, arr. John Rutter
David Blair, David Kaye, Baritones

Side 1 Mono

VCM-7103-1 (BRRM-4206)

RCA

Flonzaley Quartet

Schumann

Piano Quintet in E-Flat, Op. 44

Red Seal

I. Allegro brillante
II. In modo d'una marcia:
Un poco largamente; Agitato
III. Scherzo: Molto vivace

Ossip Gabrilowitsch, *Pianist*

dynaflex

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1973 RCA RECORDS


Side 4 Mono
VCM-7103-1 (BRRM-4209)
RCA
Flonzaley Quartet
Brahms
Piano Quintet in F Minor, Op. 34
Red Seal
III. Scherzo: Allegro
IV. Finale: Poco sostenuto; Allegro non troppo; Presto non troppo
Harold Bauer, Pianist
dynaflex
TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1973 RCA RECORDS

Side 2 Mono

VCM-7103-2 (BRRM-4207)

RCA

Flonzaley Quartet

Schumann

Piano Quintet in E-Flat, Op. 44

IV. Allegro, ma non troppo

Red Seal

Haydn

String Quartet in D, Op. 64, No. 5

I. Allegro moderato
II. Adagio cantabile
III. Menuetto: Allegretto
IV. Finale: Vivace

1.Ossip Gabrilowitsch, *Pianist*

dynaflex

TM(s) ® RCA CORP.–MADE IN U.S.A.
℗ 1973 RCA RECORDS

Side 3 Mono

VCM-7103-2 (BRRM-4208)

RCA

Flonzaley Quartet

Brahms

Piano Quintet in F Minor, Op. 34

Red Seal

I. Allegro non troppo
II. Andante, un poco adagio

Harold Bauer, *Pianist*

dynaflex

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1973 RCA RECORDS

COFFINMAN
RECORDS

"Tu Juguetito"

ORQUESTA
"LA IMPRESION"

33 1/3 rpm
Stereo

Side A
Impact 2000

Haz Lo Que Quieras (4:15)
(José "Kokie" Colón) Arr: Sergio George

Deja Tocarte (3:57)
(José "Kokie" Colón) Arr: Efraín Rolón y Joaquin Diaz

Cali (3:25)
(José "Kokie" Colón) Arr: Roberto Navarro

En Las Esquinas (4:43)
(Luis Maisonet) Arr: José Fébles

℗© 1989 COFFIN-MAN RECORDS • NEW YORK, N.Y.



COFFINMAN
RECORDS

"Tu Juguetito"

ORQUESTA
"LA IMPRESION"

33 1/3 rpm
Stereo

Side B
Impact 2000

Juguetito (4:00)
(José "Kokie" Colón) Arr: Sergio George

No Te Vayas (4:27)
(José "Kokie" Colón) Arr: Sergio George Y Efraín Rolón

Yo Soy El Amor (3:30)
(José "Kokie" Colón) Arr: José Fébles

Mentirosa (4:07)
(José "Kokie" Colón) Arr: Roberto Navarro

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side one
THE MANSFIELD SINGERS
of Washington, D. C.
GERALD LEWIS RECORDING
7216 Poplar St./Annandale, Va. 22003
Mark
CUSTOM RECORDING DIVISION
MC8385A
stereophonic
1. I CAN MAKE IT (4:36)
George Roger Plater, Soloist
2. WITNESSES IN HEAVEN (1:48)
Morris Pope, Thompson Thomas,
Roosevelt Stokes, Trio
3. WORKING ON THE BUILDING (4:23)
George Roger Plater, Soloist
4. BROKEN VESSEL (6:50)
Morris Pope, Ernest Sims,
Roosevelt Stokes, Trio
33 1/3 rpm
(20996)

Mark

CUSTOM RECORDING DIVISION

side two

THE MANSFIELD SINGERS
of Washington, D. C.

GERALD LEWIS RECORDING
7216 Poplar St./Annandale, Va. 22003

MC8385B stereophonic

1. ALL TO JESUS I SURRENDER (5:20)
   Morris Pope, Soloist
2. SO GOOD (2:42)
   Ernest Sims, Soloist
3. DON'T NEED NOBODY (2:21)
   Morris Pope, Soloist
4. OUT OF NOWHERE (3:02)
   Thompson Thomas, Soloist
5. LOOK AND LIVE (3:43)
   George Roger Plater, Soloist

33 1/3 rpm
(20996)


M-G-M
WHITE HORSE INN
Operetta Highlights
(Benatsky-Stolz-Gilbert)
Side 1
E4093P
HERTA TALMAR—ANTONIA FAHBERG—FRANZ FEHRINGER
WILLY HOFMANN—PETER ALEXANDER—BERNHARD WILFERT
Choir and Operetta-Orchestra
Conductor: FRANZ MARSZALEK
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.


M-G-M
MASK IN BLUE
Operetta Highlights
(Raymond-Schwenn)
Side 2
E4093P
ANTONIA FAHBERG—GRETL SCHORG—HERBERT ERNST
GROH—PETER ALEXANDER—RALF PAULSEN
Choir and Operetta-Orchestra
Conductor: FRANZ MARSZALEK
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

"GS"

STEREO

S.I.A.E.

G.S. 26 A

33 giri

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione.

Made In Italy

O' SCIUPACORE

PINO ESPOSITO

E TI PERDONO (V. Alberti-G. Santonocito)
LUCIANELLA (L. Danese-G. Santonocito)
LUNTANO 'A TE (L. Danese-G. Santonocito)
SCIUPACORE (L. Danese-G. Santonocito)
SONGO SCHIAVO D'AMMORE
(V. Alberti-G. Santonocito)
PE CHIST'AMMORE TOJO
(V. Alberti-G. Santonocito)

Esecuzione ed arrang. Mº MIMMO DE SANTIS

"GS"

STEREO

S.I.A.E.

G.S. 26 B

33 giri

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione.

Made in Italy

O' SCIUPACORE

PINO ESPOSITO

O' PATE MIO (V. Alberti-G. Santonocito)
O' GUAPPARIELLO (S. Famà-P. Santonocito)
O' PRUCESSO E MARIA ROSA (S. Famà-P. Santonocito)
DISPETTUSELLA MIA
(V. Alberti-C. Privitera-G. Santonocito)
MARENA' (L. Danese-G. Santonocito)
TE VURRIA SCURDA'
(V. Alberti-G. Santonocito)

Esecuzione ed arrang. Mº MIMMO DE SANTIS

Radio Gems

GRAND OLE OPRY SHOW 1939

MC: GEORGE D. HAY

RG-2
(VPA-RG-2-A)

SIDE ONE
Mono

1. **LITTLE LIZA JANE** - *ROY ACUFF*
2. **LONESOME ROAD BLUES** - *UNCLE DAVE MACON*
3. **SALLY GOODIN'** - *ROY ACUFF*
4. **SWING THE LADIES** - *FORD RUSH*
5. **BEAUTIFUL BROWN EYES** - *ROY ACUFF*
6. **IT ALWAYS TICKLES ME** - *UNCLE DAVE MACON*
7. **GRAY BONNET** - *ROY ACUFF*
8. **PRINCE ALBERT COMMERCIAL** - *DAVID STONE*
9. **LITTLE LIZA JANE** - *ROY ACUFF*

Radio Gems

GRAND OLE OPRY SHOW 1954

MC: WEBB PIERCE

RG-2
(VPA-RG-2-B)

SIDE TWO
Mono

1. **I'M WALKING THE DOG** - *WEBB PIERCE*
2. **I GAVE MY WEDDING DRESS AWAY**
   KITTY WELLS
3. **HOEDOWN (No Title)** - *TOMMY JACKSON*
4. **LEANING ON THE EVERLASTING ARMS**
   WEBB PIERCE & WILBURN BROTHERS
5. **RELEASE ME** - *KITTY WELLS*
6. **SPARKLING BROWN EYES**
   WEBB PIERCE & WILBURN BROTHERS

TH-RODVEN

ALFA 8

TH-Rodven
2691

LADO A
STEREO
33 1/3 RPM

1. TU Y YO - Canta: CARLOS CARDONA
(Hugo Ortega) Arr: Luis Galindo
2. MENTIRAS - Canta: CARLOS CARDONA
(Fernando Garavito) Arr: Danilo Rosales
3. SIENTEME — Canta: ALFONSO SALAZAR
(Isaac Villanueva) Arr: Alberto Barros
4. MURIENDO DE AMOR — Canta: LUIS MENDOZA
(Fernando Garavito) Arr: Luis Galindo

℗ 1989

MFG. & DIST.: TH-RODVEN RECORDS, INC. * 3191 CORAL WAY, MIAMI, FLORIDA 33145

TH-RODVEN

ALFA 8

TH-Rodven
2691

LADO B
STEREO
33 1/3 RPM

℗ 1989

1. FIN DE SEMANA — Canta: ALFONSO SALAZAR
(Hugo Ortega) Arr: Luis Galindo
2. AL ROJO VIVO — Canta: CARLOS CARDENA
(Hugo Ortega) Arr: Luis Galindo
3. TU DUEÑO — Canta: CARLOS CARDENA
(Hugo Ortega) Arr: Danilo Rosales
4. NO TE ENAMORES — Canta: LUIS MENDOZA
(Fernando Garavito) Arr: Luis Galindo

MFG. & DIST.: TH-RODVEN RECORDS, INC. * 3191 CORAL WAY. MIAMI. FLORIDA 33145

ACERO & SEDA
ORQUESTA
al-fresco!

AS1921LP
LADO A
33 1/3 RPM

Productor Ejecutivo:
JESUS "BIBI" HERNANDEZ
Productor:
JOSE "LENNY" PRIETO
Dirección & Producción Musical:
RICKY RODRIGUEZ

1. DONDE ESTA NUESTRO AMOR (D.R.)
Arreglo: Julio Alvarado • Canta: JORGE "NEGO" ORTIZ
2. TENGO HAMBRE DE TI (J. L. Calderón)
Arreglo: Julio Alvarado • Canta: TONY PEREZ
3. ME HAS CONDENADO (R. Amado)
Arreglo: Tommy Villariny • Canta: ERIC LINARES
4. SI LA VES (Kimi Solis)
Arreglo: José Febles
Canta: JORGE "NEGO" ORTIZ

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ACERO & SEDA
ORQUESTA
al-fresco!

AS1921LP
LADO B
33 1/3 RPM

Productor Ejecutivo:
JESUS "BIBI" HERNANDEZ
Productor:
JOSE "LENNY" PRIETO
Dirección & Producción Musical:
RICKY RODRIGUEZ

1. SI SOY TU AMANTE QUE (D.R.)
Arreglo: Tommy Villariny • Canta: JORGE "NEGO" ORTIZ
2. CAMINEMOS POR LA CIUDAD (Orlando Ortiz)
Arreglo: Humberto Ramírez • Canta: TONY PEREZ
3. EL PASADO (D.R.)
Arreglo: José Febles • Canta: ERIC LINARES
4. HOY TE VI PASAR (Héctor Zabaleta)
Arreglo: José Febles
Canta: TONY PEREZ

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DISCOS CBS INTERNACIONAL

RAY CONNIFF

"CAMPEONES"

DIL-10380
(DIL-10380-A)

SIDE A
33⅓ RPM

1. CAMPEONES 3:23
-R. Conniff- CONNIFF MUSIC (BMI)
2. WHAT'S LOVE GOT TO DO WITH IT 2:24
-G. Lyle-T. Britten- GOOD SINGLE LIMITED (PRS)
and Myaxe Music Limited/Irving Music (BMI)
3. LEAVE A TENDER MOMENT ALONE 3:20
-B. Joel- JOEL SONGS (BMI)
4. HELLO 3:23
-L. Richie- BROCKMAN MUSIC
5. 99 RED BALLONS 2:48
-Joern-Uwe Fahrenkrog-Carlo Krages-Edition Hate/April Music Inc.
6. WAKE ME UP BEFORE YOU GO-GO 2:30
-G. Michael-
MORRISON-LEAHY Music/Chappell & Co.

Producido por: Ray Conniff

DISCOS CBS INTERNATIONAL

RAY CONNIFF

"CAMPEONES"

DIL-10380
(DIL-10380-B)

SIDE B
33⅓ RPM

1. I JUST CALLED TO SAY I LOVE YOU 3:16
-S. Wonder- JOBETE MUSIC CO. and Black Bull Music

2. EU E ELA 3:51
-M. Motta-R. Jorge-L. Olivetti- ED. MELOGRAF/ASFTRA

3. MOONLIGHT LADY 3:45
-Lyrics: Carole Bayer Sager-Music: Albert Hammond-
APRIL MUSIC/ALBERT HAMMOND MUSIC/BEGONIA Melodies/Unichappell Music

4. BESOIN DE RIEN, ENVIE DE TOI 3:27
-Lyrics: Marie Casanova & Jean Pierre Savelli-Music: Chantal Richard
EDITIONS CEPTENTRION

5. EL PADRE NUESTRO (The Lord's Prayer) 2:34
-Lyrics: Jesus Christ-Music: Ray Conniff
CONNIFF MUSIC (BMI)

Producido por: Ray Conniff

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA HECHO EN MEXICO POR ORFEON VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

"15 SUPER EXITOS DE..."
LOS PANCHOS

(P) 1983

LP-20-TV-040

ESTEREO

33⅓ RPM

ORFEON

LADO A

1.- RAYITO DE LUNA (Chucho Navarro) 2.- UN SIGLO DE AUSENCIA (Alfredo Gil) 3.- NO, NO Y NO (Oswaldo Farrés) 4.- CAMINEMOS (A. Gil-Heribelto Martínez) 5.- SIN TI (Pepe Guízar) 6.- PERDIDA (Chucho Navarro) 7.- NO TRATES DE MENTIR (Alfredo Gil) 8.- YA ES MUY TARDE (Alfredo Gil)

LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA HECHO EN MEXICO POR ORFEON VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

"15 SUPER EXITOS DE..."
LOS PANCHOS

(P) 1983

LP-20-TV-040 **ESTEREO**

33⅓ RPM

ORFEON

LADO B

1.- NO ME QUIERAS TANTO (Rafael Hernández) 2.- SIN UN AMOR (A. Gil-Navarro) 3.- ME VOY PA'L PUEBLO (Mercedes Valdés) 4.- UNA COPA MAS (Chucho Navarro) 5.- CONTIGO (Claudio Estrada) 6.- NUESTRO AMOR (Rafael Ramírez) 7.- PARECE QUE VA A LLOVER (Antonio Mata)

LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION



RECORDS, INC.

Neil Dixon's

LIFE'S A BEACH

SPI LP1 A

℗ 1986
SPI RECORDS, INC.

LIFE'S A BEACH 3:27
©1986 Willy Twine (BMI), Castleberry Inc. (ASCAP)
SMALL TALK 3:48
©1986 Willy Twine
GET IT RIGHT 3:38
©1986 Willy Twine
SLUT PUPPY BLUES
©1986 Willy Twine (BMI) & Castleberry Inc. (ASCAP)



RECORDS, INC.

Neil Dixon's

LIFE'S A BEACH

SPI LP1 B

℗ 1986
SPI RECORDS, INC.

WHEN THE ANGELS COME 3:17
©1986 Willy Twine
FRIENDSHIP 3:09
©1986 Willy Twine
ROCK OF AGES 3:07
©1986 Willy Twine
SEA TURTLE 4:43
©1986 Willy Twine

ROCK OVER LONDON



1

RL 131
FOR BROADCAST
WEEK OF
JULY 29, 1984

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ROCK OVER LONDON™ ROCK OVER LONDON, INC.

HOSTED BY:

GRAHAM DENE

PRODUCED BY:

STEVEN SALTZMAN

PRODUCTION OFFICE:

GLOBE THEATER
SHAFTESBURY AVE.
LONDON W1V7HD
TELEPHONE:
437-7122/2860

ROCK OVER LONDON



2

RL 131

FOR BROADCAST
WEEK OF
JULY 29, 1984

ALL RIGHTS RESERVED / ONE BROADCAST ONLY

ROCK OVER LONDON™ ROCK OVER LONDON, INC.

HOSTED BY:

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GLOBE THEATER
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437-7122/2860

REGO

"FROM THE SHANNON TO THE CLYDE"
PAT ROPER and TOMMY DOYLE

Rego #27,000

Side A

1. FROM THE SHANNON TO THE CLYDE
2. NOREEN BAWN
3. ONE DAY AT A TIME
4. SELECTION OF JIGS - including Nolan's
5. TWO LOVES
6. GLASGOW MEDLEY: I Belong to Glasgow
   One Hundred Pipers - Loch Lomond

REGO

"FROM THE SHANNON TO THE CLYDE"
PAT ROPER and TOMMY DOYLE

Rego #27,000 **Side B**

1. THE RING YOUR MOTHER WORE
2. A TIME, A PLACE, A DREAM
3. TAKE ME HOME TO MAYO
4. SELECTION OF REELS - including
   The Boys of the Lough
5. THE BLACKSMITH
6. SCOTLAND THE BRAVE MEDLEY:
   I Love a Lassie - Roamin in the Gloamin
   Canny Shuve Yer Granny Aff the Bus
   A Wee Deoch 'n' Doris
   Scotland the Brave



RECORDS

ROSEMARY
PINK CARNATION

1. RUNAWAY 2:29
(Shannon - Crook) BMI

2. IT'S LATE 1:46
(Dorsey Burnette) BMI

SIDE ONE

STEREO

3. LA BAMBA 2:20
(Adapt'n R. Valens) BMI

4. MY PRAYER 2:45
(J. Kennedy - J. Boulanger) ASCAP

5. RAVE ON 1:46
(S. West - B. Tilghman - N. Petty) BMI

PRODUCED BY MICHAEL CAPITAINE

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ECI-8819-1

MADE IN USA



RECORDS

ROSEMARY
PINK CARNATION

6. SEA CRUISE 3:01
(Huey P. Smith) BMI

7. THE TREASURE OF LOVE 1:48
(Lou Stallman - Joe Shapiro) BMI

SIDE TWO

STEREO

8. EARLY IN THE MORNING 2:04
(B. Darin - W. Harris) ASCAP

9. A BOY WITHOUT A GIRL 2:01
(S. Jacobson - R. Sexton) ASCAP

10. SPLISH SPLASH 2:20
(Darin - Murray) BMI

PRODUCED BY MICHAEL CAPITAINE

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ECI-8819-1

MADE IN USA

In His Majesty's Sacred Service

THE WATCHMEN

OE RECORDS

OEM 708

SIDE ONE

PRODUCED BY:
Keith Shimfessel

1. In His Majesty's Sacred Service
2. For Your Heart Only
3. The Blues Song
4. Resurrection Morning
5. That's When The Angels Rejoice

OE RECORDS • 206 2nd Ave. • Chesapeake, OH

In His Majesty's Sacred Service

THE WATCHMEN

OE RECORDS

OEM 708

SIDE TWO

PRODUCED BY:
Keith Shimfessel

1. Borrowed Time
2. Die And Then Live
3. My Heart Is Already Home
4. Peace

OE RECORDS • 206 2nd Ave. • Chesapeake, OH


CALIENTE
EL TROPICALISIMO
TONY LAURE Y SU GUADALAJARA -
TROPICAL
CLT 7213
STEREO
SIDE 1
(CLT 7213-AS)
1. LA PELEA DEL SIGLO
D.R. en D.G.D.A.
2. ANA VIEJO
Crescencio Salcedo
3. AL CALOR DE LA CUMBIA
Maria Mercedes Guerra
4. CUMBIA VIAJERA
Manuel Garcia
5. ADIOS FELIPA
D.R. en D.G.D.A.
©1976 CBS/Columbia
Internacional, S.A., Mexico
Produced Exclusively for Cayre Industries, Inc., by Columbia Special Products


¡CALIENTE!
EL TROPICALISIMO
TONY LAURE Y SU GUADALAJARA -
TROPICAL
CLT 7213
STEREO
SIDE 2
(CLT 7213-BS)
1. AH QUE CHASCO ME LLEVE
Jesus Duran Samaniego
2. VILLAHERMOSA
P. de la Barrera-Del-Angel
3. AMOR ETERNO
D.R. en D.G.D.A.
4. MI GUITARRA Y YO
Ruben Nava
5. CANCUN HERMOSO
Conchita Aguilar
©1976 CBS/Columbia
Internacional, S.A., Mexico
Produced Exclusively for Cayre Industries, Inc., by Columbia Special Products

ŠILUVA

MIŠIOS KRISTAUS ŠVENTŲ ŽAIZDŲ GARBEI
MASS IN HONOR OF THE SACRED WOUNDS OF CHRIST

33⅓ RPM MICROGROOVE

SIDE 1

1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Benedictus
6. Agnus Dei

Composer: Juozas Naujalis

Sung by the Dainava Ensemble, assisted by members of the Alice Stevens Choir and the Knights of Lithuania
Conducted by Petras Armonas
Organ Accompanist - Marija Mondeikaite-Kutz

7. PULKIM ANT KELIŲ
(Words - A. Strazdelis,
Music - J. Naujalis)

ŠILUVA

NOKTURNAS: Čiurlionis. Solo, Mrozinskas
SVEIKA MARIJA (Ave Maria): Rudrišūnas: Solo, Pavasaris.

33 1/3 RPM MICROGROOVE

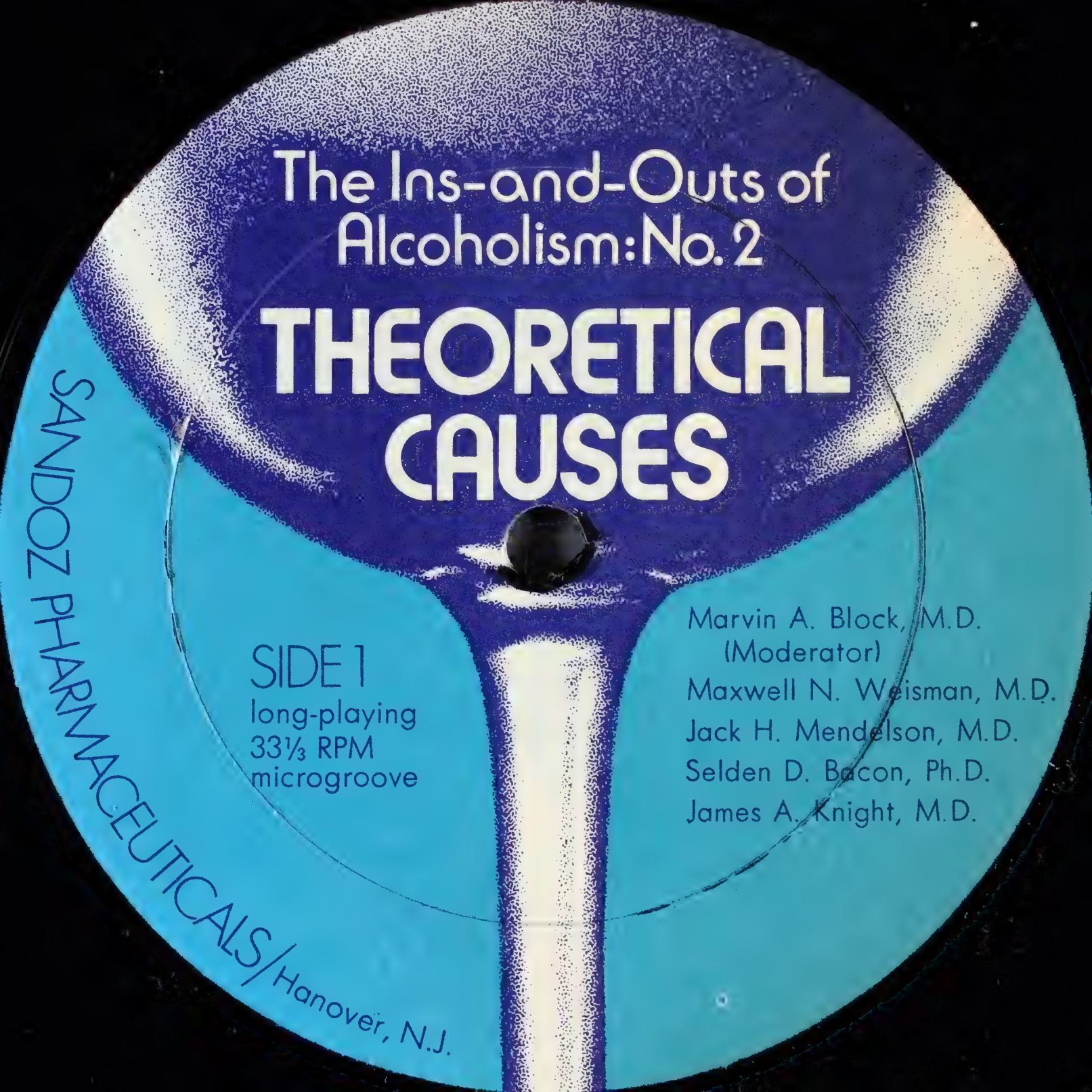
SIDE 2

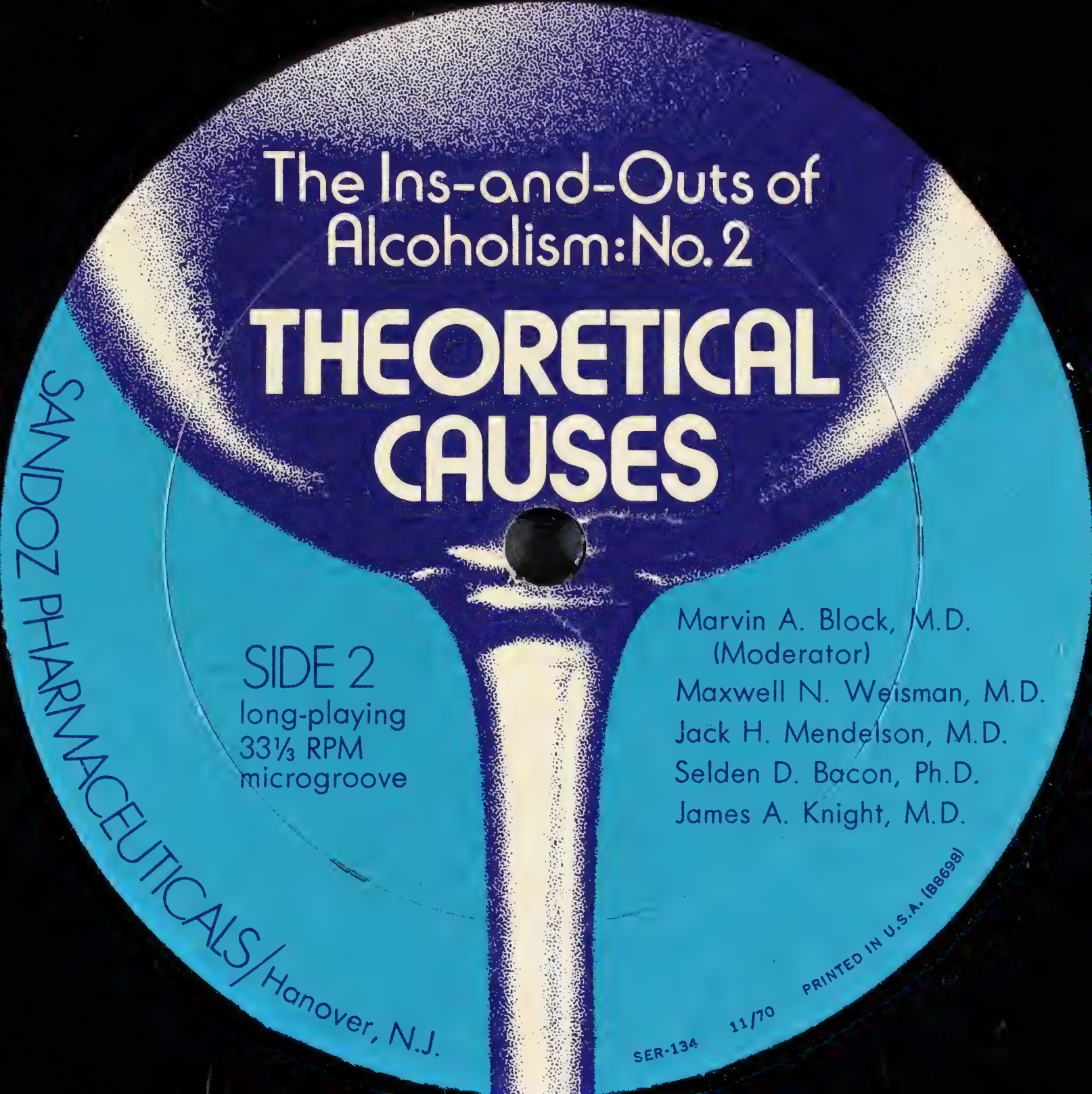
TUŠTI PALIKTIEJI NAMAI (Empty the Abandoned Homestead)
Bradunas - Starka. Solo Roma Mastiene

NENUŽENK NUO AKMENS, O MARIJA (Do not Descend From the Rock, O Mary)
Grigaitytė-Murkaitis: Solo P. R. Bičkiene

OI TOLI, TOLI (Far, Far Away) Traditional-Brazys
Sung by the Lithuanian Men's Choir of New York

O KRISTAU, PASAULIO VALDOVE (O Christ, Ruler of the World)
Brazdžionis-Kavyckas. Massed Choirs


The Ins-and-Outs of Alcoholism: No. 2
THEORETICAL CAUSES
SIDE 1
long-playing
33⅓ RPM
microgroove
Marvin A. Block, M.D.
(Moderator)
Maxwell N. Weisman, M.D.
Jack H. Mendelson, M.D.
Selden D. Bacon, Ph.D.
James A. Knight, M.D.
SANDOZ PHARMACEUTICALS/Hanover, N.J.


The Ins-and-Outs of Alcoholism: No. 2
THEORETICAL CAUSES
SIDE 2
long-playing
33⅓ RPM
microgroove
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James A. Knight, M.D.
SANDOZ PHARMACEUTICALS/Hanover, N.J.
SER-134 11/70 PRINTED IN U.S.A. (88698)


ffrr
LONDON
LONG PLAYING
full frequency range recording
SPEED 33-⅓
(ARL 799R)
LL.390
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FOR HARP, CLAVECIN, PIANO AND TWO STRING ORCHESTRAS
1st Mov.: Adagio—Allegro con moto 2nd Mov.: Adagio
3rd Mov.: Allegretto alla marcia
Soloists: Pierre Jamet—Harp; Germaine Vaucher-Clerc—Clavecin; Doris Rossiaud—Piano
STRINGS OF L'ORCHESTRE DE LA SUISSE ROMANDE
Conductor: ERNEST ANSERMET
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MADE IN ENGLAND


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LONDON
LONG PLAYING
full frequency range recording
SPEED 33-4
(ARL.800R)
LL.390
STRAVINSKY : DIVERTIMENTO " LE BAISER DE LA FÉE "
1st Mov.: SINFONIA—Andante—Allegro sostenuto—Andante—Vivace agitato
2nd Mov.: DANSES SUISSES—Tempo giusto
3rd Mov.: SCHERZO—Moderato—Allegretto grazioso
4th Mov.: PAS DE DEUX—Adagio
VARIATION—Allegretto grazioso and Coda—Presto
ERNEST ANSERMET Conducting
L'ORCHESTRE DE LA SUISSE ROMANDE
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PHILIPS

PHILIPS

FABRICADO PELA COMPANHIA BRASILEIRA DE DISCOS.
ESTRADA DAS FURNAS 1467, RIO DE JANEIRO.

33 1/3 | MONO ▽

P 632122 L
AA 632122.1 L

1

« O FRÊVO É ASSIM »

JONAS CORDEIRO e Sua ORQUESTRA

1 - DEPOIS EU DIGO (João Santiago-José Felipe dos Reis)
2 - TRICOLOR (Lourival de Oliveira)
3 - J. CORDEIRO NO FRÊVO (Zumba)
4 - RECIFE DOS MEUS AMORES - Canta: João Mello
(João Ismar-Francisquinho)
5 - GARRAFINHA EM RECIFE (Toscano Filho)
6 - DIABO ÀS QUEDAS (José Xavier de Menezes)

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO DÊSTE DISCO ESTÃO PROIBIDAS.

PHILIPS

PHILIPS

FABRICADO PELA COMPANHIA BRASILEIRA DE DISCOS.
ESTRADA DAS FURNAS 1467, RIO DE JANEIRO.

33 1/3 | MONO ▽

P 632.122 L

AA 632122.2 L

2

« O FRÊVO É ASSIM »

JONAS CORDEIRO e Sua ORQUESTRA

1 - FOGUETE SEM RUMO (Jonas Cordeiro)
2 - RECORDAR É VIVER (Edgard Morais)
3 - PAPAI NO FRÊVO (Geraldo Medeiros)
4 - O FRÊVO DE ROMEU (Jonas Cordeiro)
5 - TUDO É ILUSÃO - Canta: João Mello (Fernando Borges)
6 - ESCAVANDO (David Vasconcelos)

James P. Thornton Jr.
and the
King Specials

SIDE 1



DM-86008

1. I'm Ready To Serve The Lord
   (C. George)
2. Jesus Is Looking Out For Me
   (J. Cleveland)
3. Hallelujah, Tis Done
   (Public Domain)
4. Send It On Down
   (Traditional)
5. He Stood By My Side
   (Williams Brothers)

James P. Thornton Jr.
and the
King Specials

SIDE 2

DM-86008

1. Something About That Name
   (A. Gaither)
2. Throw Out The Life-Line
   (Public Domain)
3. I Find No Fault In Him
   (A. Crouch)
4. Through It All
   (A. Crouch)
5. I Surrender All
   (Public Domain)
6. Love Lifted Me
   (Public Domain)

1972

TELL IT LIKE IT IS
presented by
REAL LIFE SINGERS

JAMES S. FISSEL, DIRECTOR

HMR - 632
SIDE 1

33⅓ R.P.M.
COMP. STEREO

TELL IT LIKE IT IS
BROTHER, LET ME TAKE YOUR HAND
CHECK HIM OUT
WHAT'S GOD LIKE
MASTER DESIGNER
I BELIEVE GOD IS REAL
ROSY TINTED GLASSES
THE GOOD OLD DAYS

Copyright 1969 - Lexicon Music, Inc.

A.M. RANDET

HMR
productions

SCOTCH PLAINS, N.J.

1972

TELL IT LIKE IT IS
presented by
REAL LIFE SINGERS

JAMES S. FISSEL, DIRECTOR

HMR - 632
SIDE II

33⅓ R.P.M.
COMP. STEREO

CONSIDER NOW THE LILY
CONFORM
THAT'S FOR ME
A NEW MIND
THAT'S THE WAY IT IS
LOVE IS SURRENDER
HE'S THERE WAITING
PASS IT ON

Copyright 1969 - Lexicon Music, Inc.

H.M. RANDEL
HMR
productions
SCOTCH PLAINS, N.J.



Irish Records and Tapes, Inc.

Ireland's Annette Stapleton

SIDE A
R-68000

STEREO
33⅓ RPM

AN EVENING IN MOUNT MELLERAY

1. Evening In Mount Melleray
2. The Banks Of My Own Lovely Lee
3. Eileen Og
4. Green Glens Of Antrim
5. Planxty Drury/Saddle The Pony
6. Slan Le Maigh

℗ *1989 Rego Records*


REGO
Irish Records and Tapes, Inc.
Ireland's Annette Stapleton
SIDE B
R-68000
STEREO
33⅓ RPM
AN EVENING IN MOUNT MELLERAY
1. Only Our Rivers Run Free
2. Snowy Breasted Pearl
3. Buachall On Eirne (Come By The Hills)
4. The Minstrel Boy
5. An Binsin Luachra/The Musical Priest
6. Heaven Around Galway Bay
1989 Rego Records

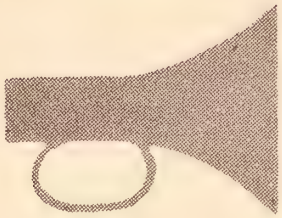
harken records

SINGIN' ALL HIS PRAISES
MARY ELLEN POWERS

HR 1001A
℗ © 1981
Harken Records Inc.

Side One
All Songs Publ. by:
Wright - Powers BMI
109007XA

1. SINGIN' ALL HIS PRAISES (ed nies) 3:43
2. LORD, YOU BRING SUCH MEANING TO MY LIFE (mark conrad) 4:01
3. IT'S IN THE BOOK (fred elias, mark conrad) 2:52
4. THE GOOD SHEPHERD (gary wetzel) 3:36
5. LET HIM BE THE ONE (mary ellen powers, ed nies, mark conrad) 3:51



harken records

SINGIN' ALL HIS PRAISES
MARY ELLEN POWERS

HR 1001B
℗ ©1981
Harken Records Inc.

Side Two
All Songs Publ. by:
Wright - Powers BMI
109007XB

1. PRAISE THE LORD AND PASS IT ON
   (john conrad, mark conrad) 2:53
2. OUR SONG (tina small) 3:48
3. JELLY BEANS AND DIRTY JEANS
   (elaine martin) 2:24
4. YOU'VE TURNED MY WORLD AROUND
   (mark conrad) 3:39
5. YOU ARE MY LORD
   (greg listermann) 3:21

ESTEREO

FALTA Y RESTO

Serie "E"

Reproducción óptima en equipo monoaural

sondor

Lado 1 144.214

AGADU Art. 79

1. PRESENTACION: PARA ABRIR LA NOCHE (M. Ubal) CANON POPULAR (Anónimo) - VAMOS A PINTARNOS (J. Lazaroff) - ZAMBA DE LA TOLDERIA (B. Luna-F. Portal-O. Valles) CALIZ (C. Buarque) - PLEGARIA DE UN LABRADOR (V. Jara) - 2. CUPLE DE LA PELOTA - MOTIVO POPULAR (Anónimo) - MOTIVO POPULAR (V. Bossio) - TINTA ROJA (D. R.).

ESTEREO

FALTA Y RESTO

Serie "E"

Reproducción óptima en equipo monoaural

sondor

Lado 2 144.214

AGADU Art. 79

1. CUPLE DEL TENTADO: A CUALQUIERA LE PUEDE PASAR (J. López-R. Lotes O. Vera) - LADY LAURA (R. Carlos) - MIRA QUE LUNA (D. R.) - SAL DE AHI CHIVITA (Tradicional, Versión Guguich-Venencio) - JINGLE RADIO (D. R.) - MOTIVO POPULAR (W. Luna) - LA CONGA (Catunga) - A PARTIR DE MAÑANA (A. Cortéz) - LA ULTIMA CURDA (E. S. Discépolo) - 2. A JOHN LENNON (S. Rodríguez) - 3. RETIRADA - EN QUE NOS PARECEMOS (Anónimo Español) - PRINCIPE AZUL (H. Buscaglia-E. Mateo) - SOBRE NUBES (N. Guguich) - A REDOBLAR (R. Olivera-M. Ubal).



SR 1221
STEREO

SIDE ONE
33⅓ RPM

BYE BYE BLUES

THE GLAD RAGS MUSIC CO.

1. BYE BYE BLUES 4:00
(Hamm, Bennett, Lown & Gray)
2. ROLL ON, MISSISSIPPI, ROLL ON 3:12
(West, McCaffrey & Ringle)
3. GEORGIA ON MY MIND 4:00
Vocal: Patty Fischer
(Hoagy Carmichael)
4. CHATTANOOGA CHOO CHOO 3:47
(Gordon & Warren)

Produced by Fred and Patty Fischer

℗ 1979 SUNNY RECORDS

Printed in U.S.A.



SR 1221
STEREO

SIDE TWO
33⅓ RPM

BYE BYE BLUES — THE GLAD RAGS MUSIC CO.

1. WABASH CANNONBALL 3:03
Vocal: Patty Fischer
(Adapted by A. Gamse)

2. OPUS ONE 3:41
(Sy Oliver & Sid Garris)

3. SWEET GEORGIA BROWN 3:22
(Bernie, Pinkard & Casey)

4. SOUTH RAMPART STREET PARADE 3:56
(Steve Allen, Baudic & Haggart)

Produced by Fred and Patty Fischer

℗ 1979 SUNNY RECORDS

Printed in U.S.A.

MAMELOSHN



OUR YIDDISH

Recorded by;
Frumi & Susan Cohen

stereo
made in USA
ML-101-A

SIDE I

1. Kinder Lider
2. Oyfn Pripetshik
3. Tum Balalayka
4. Dona
5. Dremlen Feygl
6. Undzer Nigundl

Frumi & Susan Cohen

Manufactured by:
Mameloshn Records 2627 Sunset Blvd.
Broomall, Pa. 19008
℗ & © ML Rec. 1979

MAMELOSHN RECORDS, 2627 Sunset Blvd., Broomall, Pa. 19008

MAMELOSHN



OUR YIDDISH

Recorded by;
Frumi & Susan Cohen

Stereo
made in USA
ML-101-B

SIDE II

1. Rozshinkes Mit Mandlen
2. Hop! Mayne Homentashn
3. Zog Maran
4. Arum Dem Fayer
5. Du Du
6. Yid Der Shmid
7. Tsvey Nigunim

Frumi & Susan Cohen

Manufactured by
Mameloshn Records 2627 Sunset Blvd.
Broomall, Pa. 19008
℗ & © ML Rec. 1979

MAMELOSHN RECORDS, 2627 Sunset Blvd., Broomall, Pa. 19008


PHOENIX
1240 AM
WAGO
All Golden Oldies
WAGO 1240 AM All Golden Oldies
VOLUME 2
SIDE 1
PHOENIX
8709
1. MEMPHIS
(JOHNNY RIVERS)
2. LITTLE DARLIN'
(DIAMONDS)
3. BOOK OF LOVE
(MONOTONES)
4. SINCE I DON'T HAVE YOU
(SKYLINERS)
5. DA DO RON RON
(CRYSTALS)
6. SH BOOM
(CREW CUTS)
PHOENIX


PHOENIX
1240 AM
WAGO
All Golden Oldies
WAGO 1240 AM All Golden Oldies
VOLUME 2
SIDE 2
PHOENIX
8709
1. AT THE HOP
(DANNY & THE JUNIORS)
2. BLUE MOON
(MARCELS)
3. LITTLE STAR
(ELEGANTS)
4. THE TWIST
(CHUBBY CHECKER)
5. LOUIE, LOUIE
(KINGSMEN)
6. 16 CANDLES
(CRESTS)
PHOENIX


1240 AM
WAGO
All Golden Oldies

GALAX, VIRGINIA
MOOSE LODGE NO. 733

37TH ANNUAL OLD TIME FIDDLER CONVENTION-1972

STEREO
Side 1

S012614

1. LETTER EDGED IN BLACK-2:42-Bill McDowell
2. JUNE APPLE-2:55-Roger Sprung
3. DUSTY MILLER-2:03-Bob Flescher
4. MOCKING BIRD-2:12-Jimmy Edwards
5. SUZIE ANN GAL-1:47-Smokey Valley Boys
6. FIDDLERS DREAM-1:33-Southern Mountain Boys
7. BLUE RIDGE MT. BLUES-0:34-Franklin Davis
8. MONROE HORNPIPE-1:23-Dempsy Young
9. 8TH OF JANUARY-2:28-Free State Ramblers
10. SALLY ANN-1:49-Teddy Lundy

257-46-3363

GALAX, VIRGINIA
MOOSE LODGE NO. 733

37TH ANNUAL OLD TIME FIDDLER CONVENTION-1972

STEREO
Side 2

S012615

1. KNOXVILLE GIRL-3:38-Betty Smith
2. BLACKBERRY BLOSSOM-1:33-Jack Cash
3. IDA RED-1:28-Calvin Cole
4. DEVIL'S DREAM-1:47-Tim Smith
5. RICKETTS HORNPIPE-1:55-Free State Ramblers
6. SALLY GOODIN'-1:33-High Country Ramblers
7. CANNON BALL BLUES-1:26-Wayne Henderson
8. BIG COUNTRY-1:23-Tim Perry
9. FOX ON THE RUN-2:06-New Grass Express
10. RICHMOND-1:28-Ernest East


LONDON
STEREOPHONIC
SPEED 33 1/3 RM
SIDE 1
Ref. 6.22345
6.22345DO-1
- El Cravallo -
Neue Party - Hits mit Enrico und seinen Mariachis
1. Paloma Blanca - Venlez Vous Coucher Avec Moi ? ? Con Helo
2. Shame Shame Shame Ein Lied Zieht Kreise in die Welt
Griechischer Wein
3. Valencia Dancing Juanita - Lady Of Spain
4. El Cravallo - Mariachi Waltz
Waltzing Chiquita
ENRICO UND SEINE MARIACHIS
Eine MGH Production
DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS PROHIBIDA LA COPIA LA EJECUCION PUBLICA Y LA RADIOTRANSMISION
Manufacturado en Colombia por Importaciones Daro Ltda.
LICENCIA DE LONDON RECORDS INC. OF NEW YORK U.S.A.


DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS PROHIBIDA LA COPIA LA EJECUCION PUBLICA Y LA RADIOTRANSMISION
LONDON
STEREOPHONIC
SPEED 33,1/3 RM
SIDE 2
- El Cravallo -
Neue Party - Hits mit Enrico und seinen Mariachis
1. Buona Sera Tipi Tipi Tin - Carmencita's Hombre
2 Bettina - Estrellita Mexico City
3 Dequello A Mariage Con Mariachi The Good The Bad And The Ugly
4. Bridge Over Troubled Water Muita El Gondel Pap
ENRICO UND SEINE MARIACHIS
Eine MGH Production
Manufacturado en Colombia por Importaciones Daro Ltda.
LICENCIA DE LONDON RECORDS INC. OF NEW YORK U.S.A.



THE OLD HOLLOW STRINGBAND

SIDE ONE
(VPAG-FCOT-0001-A)

FCOT-0001

1. SECOND JOHN HENRY (2:59)
2. JOHN BROWN'S DREAM (3:12)
3. YUM YUM BLUES (2:53)
4. FORKS OF SANDY (2:34)
5. BACKSTEP CINDY (2:42)
6. TENNESSEE MOUNTAIN FOX CHASE (2:32)
7. BYE & BYE I'M GOING TO SEE THE KING (2:50)

1986 FLYIN' CLOUD RECORDS, ROUTE 2 BOX 436, MADISON, NC 27025



THE OLD HOLLOW STRINGBAND

SIDE TWO
(VPAG-FCOT-0001-B)

FCOT-0001

1. LYNCHBURG TOWN (3:04)
2. REUBEN (4:07)
3. DIXIE RAG (2:36)
4. DUCKS ON THE MILLPOND (1:55)
5. LADIES ON THE STEAMBOAT (1:57)
6. FALL ON MY KNEES (3:15)
7. JOHN HENRY (1:23)

1986 FLYIN' CLOUD RECORDS, ROUTE 2 BOX 436, MADISON, NC 27025



FAMOSO

EXITOMETRO VOL. 19

1. LA LADRONA — Diego Verdaguer
(Diego Verdaguer - Amanda Miguel - Graciela Carballo)

LADO 1

29901288
29901288-Y

2. TE QUIERO - José Luis Perales — (José Luis Perales)
3. QUIZAS SI, QUIZAS NO — Sabú
(D. Pace-P. Barabani-E. Ghinazzi - Vers. Esp. Michelle)
4. ENAMORADO DE TI - Politanó — (D. Politanó)
5. ESTAR ENAMORADO — Raphael
(M. Alejandro - A. Magdalena)
6. DOS AL TELEFONO — Leonardo Jury
(J. Saidon - L. Jury - E. Bornemann)
7. QUE SE MUERAN DE ENVIDIA — Aldo y sus
(Nuevos Pasteles — (Mario de Jesús)

(P)MCMLXXXI-Colombia

PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION. HECHO EN COLOMBIA POR CODISCOS S.A.

FAMOSO

EXITOMETRO VOL. 19

1. ASI NO TE AMARA JAMAS — Amanda Miguel
(D. Verdaguer - Graciela Carballo - A. Miguel)

LADO 2

29901288
29901288-Z

2. NO ME HABLES - Juan Pardo (Juan Pardo)
3. UNA NOCHE MAS - Joan Sebastian (Joan Sebastian)
4. YO NO LLORO POR LLORAR - Diego Verdaguer
(Diego Verdaguer-Rubén H. Lotes-Graciela Carballo)
5. TUS CARTAS - Mariluz (Julián Granados)
6. LA CULPABLE - Alvaro Dávila (Alvaro Dávila)
7. AYUDALA - Mari Trini (Mari Trini)

(P)MCMLXXXI-Colombia

PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION. HECHO EN COLOMBIA POR CODISCOS S.A.


SABROSO!
1. A LOS RUMBEROS DE BELEN (3:52)
ARTIST: GRUPO SIERRA MAESTRA
COMPOSER: ROBERTO NUNEZ
PRODUCER: ALBERTO VERA
91312-1
STEREO
SIDE ONE
℗ 1989 Virgin Records Ltd.
2. CAMINA Y VEN (3:16)
ARTIST: CELINA GONZALEZ
COMPOSER: SIRO RODRIGUEZ
PRODUCER: FELIX MORALES/JUAN PABLO TORRES
3. EL SON DE NICARAGUA (4:05)
ARTIST: ORQUESTA CHEPIN
COMPOSER: ELECTO ROSELL
PRODUCER: PEDRO DEPESTRE
4. RUCU RUCU A SANTA CLARA (4:16)
ARTIST: GRUPO IRAKERE
COMPOSER: JOSE LUIS CORTES
PRODUCER: REYNALDO FERNANDEZ PAVON
5. CHILINDRON DE CHIVO (4:40)
ARTIST: CONJUNTO CASINO
COMPOSER: AGUSTIN RIBOT
PRODUCER: EDGAR HERNANDEZ COLLAZO/RAIS HUERTA
PUBLISHED BY: EGREM
ST-VIR-807819-SP
Virgin

SABROSO!

1. DE KASINDE A KUNENE UN SOLO PUEBLO (3:52)
ARTIST: CONJUNTO LOS KARACHI
COMPOSER: JULIO R. POULL
PRODUCER: EDUARDO ROSILLO/TONY LAMAS

91312-1
STEREO

SIDE TWO

℗ 1989 Virgin
Records Ltd.

2. ANDA VEN Y MUEVETE (7:16)
ARTIST: ORQUESTA LOS VAN VAN
COMPOSER: JUAN FORMELL
PRODUCER: JUAN FORMELL
3. VUELA LA PALOMA (3:57)
ARTIST: CONJUNTO RUMBAVANA
COMPOSER: FELIX REYNA
PRODUCER: JOSEITO GONZALEZ
4. SE QUE TU SABES QUE YO SE (5:32)
ARTIST: ORQUESTA REVE
COMPOSER: J.C.A. RODRIGUEZ
PRODUCER: ELIO REVE MATOS
PUBLISHED BY: EGREM
ST-VR-897620-SP

Virgin



Sonolux

LAS FAVORITAS DE ANDRES FALGAS

LP-12 105

Lado 1

1. SIN LAGRIMAS - Tango - J. M. Contursi - Charlo. 2. - LA NOCHE QUE ME ESPERES - Vals - Juan Canaro. 3. - TU PIEL DE JAZMIN - Tango - J. M. Contursi - Mariano Mores. 4. - ALMA EN PENA - Tango - F. García Jiménez - A. Nieto. 5. - NO ME PREGUNTEN POR QUE - Tango - Carlos Di Sarli. 6. - TU OLVIDO - Vals -

A dúo con Andrés Falgás -

Gardel Razzano.

LP-12 105-A

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN - COLOMBIA - DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS



Sonolux

LAS FAVORITAS DE ANDRES FALGAS

LP-12 105 Lado 2

1. - POR QUE TE CONOCI - Tango - Morales - Lopez - Andrés Falgás. 2. - CARICIAS PERDIDAS - Vals - Héctor Stamponi. 3. - ERAS COMO LA FLOR - Tango - Mario Arriola - Roberto Rufino. 4. - ALONDRA - Tango - Andrés Falgás - Mario Landi. 5. - LA MADRUGADA - Tango - Catulo Castillo - Angel Maffia. 6. - TU EL CIELO Y TU - Tango - Héctor Marcó - Mario Canaro.

LP-12 105-B

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN - COLOMBIA DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

257-46-8563

OLD HOMESTEAD



Stereo
33⅓

Side 1
OHS 90006 A
(11408)

SACRED SONGS AND MOUNTAIN BALLADS

Lee Allen and the Dew Mountain Boys

1. FLOWERS ON HER GRAVE—2:45
   Lee Allen (Jaymore) BMI
2. SLEEP MOTHER SLEEP—4:04
   Lee Allen (Jaymore) BMI
3. WILDWOOD FLOWER—2:24
   (Instrumental)
4. GIRL OF SHAME—3:23
   Lee Allen (Jaymore)
5. DON'T GO OUT TONIGHT—2:25 P.D.
6. PANHANDLE COUNTRY—3:31
7. LET ME REST—2:07
   R. Stanley

OLD HOMESTEAD RECORDS-6241 THREE LAKES DR. BRIGHTON, MICH 48116



Stereo
33⅓

Side 2
OHS 90006 B
(11409)

SACRED SONGS AND MOUNTAIN BALLADS

Lee Allen and the Dew Mountain Boys

1. SHE'S RESTING IN HEAVEN—2:56
   Lee Allen (Jaymore) BMI
2. LORD WATCH O'ER MY DADDY—2:56
   arr. Lee Allen (Jaymore) BMI
3. PIKE COUNTY BREAKDOWN—3:04
   (Instrumental)
4. I'M JUST SOMEONE (You Have Forgotten)——3:24
5. LADY AT THE BAR—2:53
   Lee Allen (Jaymore) BMI
6. ORANGE BLOSSOM SPECIAL—2:13
   (Instrumental)
7. PRAISE GOD, I'M READY TO GO—2:3[illegible]
   (Moore, Napier)

OLD HOMESTEAD RECORDS-6241 THREE LAKES DR. BRIGHTON, MICH 48116

The Revelations Quartet

SIDE ONE
(NR4592-1)

PB 1057
STEREO

1. I WILL SING AND PRAISE THE LORD—2:07 (Clothier)
2. DIDN'T HE SHINE—2:29 (Reynolds, McDill/Benson)
3. GETTIN' READY TODAY—1:42 (Hatfield/Rambo)
4. JESUS MADE ME HIGHER—3:01 (Omartian/Chappel—ASCAP)
5. THE LIGHTHOUSE—3:17 (Hinson/Journey—BMI)

The Revelations Quartet

SIDE TWO
(NR4592-2)

PB 1057
STEREO

1. GOD SPEAKING TO YOU—2:13
   (Salsbury/Word—ASCAP)
2. JESUS IS THE ANSWER—2:16
   (Crouch/Lexicon—ASCAP)
3. WHY ME—3:33
   (Kristofferson/Resaca)
4. ONE MORE DAY—3:02
   (Craft/Silverline—BMI)
5. PLENTY OF TIME—3:21
   (McLean/Harvest Time)

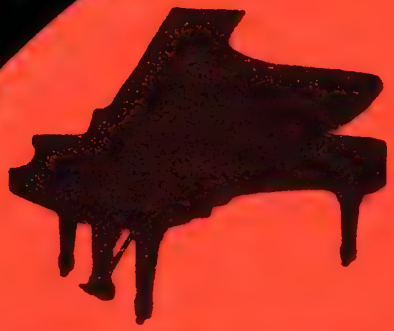


SIR GODFREY PLAYS THE BLUES AND OTHER FAVORITES

01-82 STEREO
℗ AND ©
RUTHE'S MULBERRY RECORDS

Side One

1. ***Sir Godfrey Reminisces*** *0:50*
   Neville Godrey (Speaking)
2. ***Mine All Mine*** *2:33*
   Neville Godfrey and Mabel Robinson
3. ***Boogie Woogie Blues*** *2:47*
   Neville Godfrey
4. ***St Louis Blues*** *3:40*
   W.C. Handy
5. ***Willow Weep for Me*** *4:49 Ann Ronnell*
6. ***Old Time Blues*** *4:03*
   Neville Godfrey



SIR GODFREY PLAYS THE BLUES AND OTHER FAVORITES

01-82 STEREO
℗ AND ©
RUTHE'S MULBERRY RECORDS

Side Two

1. ***Sir Godfrey Reminisces*** *0:48*
   Neville Godfrey (Speaking)
2. ***Mood Indigo*** *2:49*
   Duke Ellington
3. ***Sophisticated Lady*** *3:20 Duke Ellington*
4. ***I Got It Bad*** *4:27*
   Duke Ellington
5. ***Granada*** *5:19*
   Augustin Lara
6. ***My Love for You*** *3:14*
   Neville Godfrey and Eddie Pickett



KEN - DEL®
CUSTOM RECORDS

CORO DE LA IGLESIA SAN PABLO
ST. PAUL'S CHOIR

LADO 1
SIDE 1

9190-A

1. Desde Puerto Rico - I Come From Puerto Rico
2. Pescador de Hombres - Fisher of Men
3. Señor Ten Piedad - Lord, Have Mercy
4. Gloria a Dios en el Cielo - Glory to God in the Highest
5. Aleluya - Alleluia
6. Aclamación Eucarística - Eucharistic Acclamation
7. Hoy He Vuelto - Today I Have Returned

Recorded & Mixed by
KEN-DEL PRODUCTIONS, INC., Wilm., DE.

KEN-DEL®
CUSTOM RECORDS

CORO DE LA IGLESIA SAN PABLO
ST. PAUL'S CHOIR

LADO 2
SIDE 2

9190-B

1. Jesucristo Me Hizo Libre - Jesus Has Set Me Free
2. Sabes Algo de Amor? - Do You Know Something About Love?
3. Cantemos La Navidad - Let's Sing of Christmas
4. Como Niños - As Little Children
5. Preciosa

Recorded & Mixed by
KEN-DEL PRODUCTIONS, INC., Wilm., DE


DIMSA
"ASI ES MI TIERRA" Selecciones del programa, del mismo nombre. José Juan con Las Tres Conchitas, y Mariachi Nacional de Arcadio Elías.
DML-8106
LADO A
1.- ASI ES MI TIERRA (T. Nacho)
2.- LA FERIA DE LAS FLORES (Ch. Monge)
3.- OJOS TAPATIOS (F. Méndez J.F. Elizondo)
4.- COCULA (Esperón-Cortazar)
5.- ADIOS MARIQUITA LINDA (M. Jiménez)
6.- LAS GAVIOTAS (M. Esquivel)
HECHO EN MEXICO POR DISCOS MEXICANOS, S. A.
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO

DIMSA

"ASI ES MI TIERRA" Selecciones del programa, del mismo nombre. José Juan con Las Tres Conchitas, y Mariachi Nacional de Arcadio Elías.

DML-8106

LADO B

1.- ADIOS MI CHAPARRITA (T. Nacho)
2.- EL REMERO (Ch. Monge)
3.- CANCION DEL CORAZON (A.E. Oteo)
4.- EL JARRITO (A. Domínguez)
5.- JUAN CHARRASQUEADO (V. Cordero)
6.- LA CHANCLA (Arr. Ponce Reyes)

HECHO EN MEXICO POR DISCOS MEXICANOS, S. A.
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO

EMANON
RECORDS

RED McKENZIE

SIDE A

ERM-2
S-6414

1. SWANEE SHUFFLES
2. I GOTTA HAVE YOU
3. TIME ON MY HANDS
4. JUST FRIENDS
5. I FOUND YOU
6. I'M SORRY DEAR
7. YOU LOVE ME TOO

EMANON
RECORDS

RED McKENZIE

1. CAN'T WE TALK IT OVER
2. LOVEABLE

SIDE B

ERM-2
S-6415

3. DREAM SWEETHEART
4. IN A SENTIMENTAL MOOD (OPENING THEME)
5. THERE'S A SMALL HOTEL
6. LET'S SING AGAIN
7. NO REGRETS
8. YOU
9. IN A SENTIMENTAL MOOD (CLOSING THEME)


SUNDOWN
RECORDS
SIDE ONE
STEREO
33-1/3 R.P.M.
SUN 0074
THE BROWN DOG BUSH BAND – LIVE
THE BROWN DOG BUSH BAND
1. CLICK GO THE SHEARS (Traditional) 4.16
2. MORETON BAY (Traditional) 4.59
3. BUNDABERG RUM (Scott/Jenkin) 3.18 (Control)
4. FLASH JACK FROM GUNDAGAI (Traditional) 2.38
5. THE STREETS OF FORBES (Traditional) 4.14
Manufactured by Sundown Records
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SUNDOWN
RECORDS
SIDE TWO
STEREO
33-1/3 R.P.M.
SUN 0074
THE BROWN DOG BUSH BAND – LIVE
THE BROWN DOG BUSH BAND
1. BILLY SHEEHAN (Traditional) 4.42
2. VAN DIEMEN'S LAND (Traditional) 5.12
3. BOTANY BAY (Traditional) 4.20
4. R-RATED (O'Brien) 3.14 (Control)
5. NO MAN'S LAND (Bogle) 6.31
(Larrikin)
Manufactured by Sundown Records
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A CAPPELLA at ST. THOMAS

The St. Thomas Choir of Men and Boys

Gerre Hancock, Director

33⅓ RPM
Stereo

Side 1
(79904)

O sing unto the Lord—Thomas Tomkins
Hear my prayer, O Lord—Henry Purcell
Laudate Dominum—Thomas Tallis
Ave verum Corpus—William Byrd
Emendemus in Melius—William Byrd
Laudibus in Sanctis—William Byrd

© 1979 St. Thomas Church
Fifth Ave. at 53rd St.
New York, N.Y. 10019

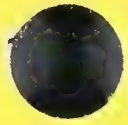
(36582)

A CAPPELLA at ST. THOMAS

The St. Thomas Choir of Men and Boys

Gerre Hancock, Director

33⅓ RPM
Stereo



Side 2
(79904)

Plebs Angelica—Michael Tippett
Sing, My Soul—Ned Rorem
Magnificat—Edward Woodall Naylor
Nunc dimittis in A—Edward Woodall Naylor
Vox dicentis—Edward Woodall Naylor

© 1979 St. Thomas Church
Fifth Ave. at 53rd St.
New York, N.Y. 10019

(36582)

CADENZA

Recording Limited, Chicago 1978

THE CHOIR OF THE CATHEDRAL OF ST. JAMES

ROBERT FRISBIE, CHOIRMASTER

STEREO
33⅓ RPM

SIDE 1
AMS-CM-78726-01A
(33710)

1. Jubilate Deo (Britten) . . . 3:12
2. O Vos Omnes (Morales) . . . 3:21
3. Ave Verum Corpus (Kraus) . . . 2:56
4. Ubi Caritas (Durufle) . . . 2:35
5. Pange Lingua (Kodaly) . . . 8:47
6. Suite Francaise (Langlais) . . . 3:13

CADENZA

Recording Limited, Chicago 1978

THE CHOIR OF THE CATHEDRAL OF ST. JAMES

ROBERT FRISBIE, CHOIRMASTER

STEREO
33⅓ RPM

SIDE 2
AMS-CM-78726-01B
(33710)

1. General William Booth Enters Into Heaven (Ives) . . . 5:33
2. Out Of The Depths (Hovhaness) . . . 3:14
3. Jesus Autem Hodie (Anon.) . . . 2:51
4. Magnificat And Nunc Dimittis . . . 12:42
(Sowerby)


MANNA
SIDE 1
MANNA
Featuring Henry Harrison
MS-2006-A
©1973 Manna Records
STEREO
33 1/3 RPM
1. I LOOKED FOR LOVE
Carmichael/Lexicon - ASCAP 4:47
2. SPEAK TO THE SKY
Springfield/Porter-Binder - ASCAP 4:09
3. SINNER MAN
Wolgemuth/Manna - ASCAP 3:55
4. I LOVE YOU, LORD
Wolgemuth/Manna - ASCAP 4:06
5. 117 SHORT
Wolgemuth/Manna
ASCAP 2:55
Trade Mark ® Registered By MANNA MUSIC, INC. Hollywood, California - Mfg. in U.S.A.
MANNA
MANNA


MANNA
SIDE 2
MANNA
Featuring Henry Harrison
MS-2006-B
©1973 Manna Records
STEREO
33 1/3 RPM
1. CHILD OF HIS LOVE
Wolgemuth/Manna - ASCAP 4:29
2. BRIDGE OVER TROUBLED WATERS
Simon/Charing Cross - BMI 4:58
3. MY SONG
Wolgemuth/Manna - ASCAP 5:13
4. AMEN
Traditional - 6:22
Trade Mark ® Registered By MANNA MUSIC, INC. Hollywood, California - Mfg. in U.S.A.
MANNA
MANNA

Remnants

Ronnie Wells &
The Ron Elliston Trio
VOLUME TWO



℗ 1987

SIDE ONE
902 Stereo
Time: 22:02

TREE IN THE MEADOW *(2:36) ASCAP*
GREEN DOLPHIN STREET *(5:25) ASCAP*
CAN'T WE BE FRIENDS (The Little Show) *(4:16) ASCAP*
I'M GONNA LAUGH YOU RIGHT OUT OF MY LIFE *(5:51) ASCAP*
DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS *(4:44) ASCAP*

Remnants

Ronnie Wells &
The Ron Elliston Trio
VOLUME TWO

A

JAZZ KARMA RECORDS

℗ © 1987

SIDE TWO
902 Stereo
Time: 21:30

WHY DO I LOVE YOU? *(3:27) ASCAP*
WITH A SONG IN MY HEART (Spring is Here) *(3:34) ASCAP*
I'LL WALK ALONE (Follow the Boys) *(1:51) ASCAP*
STAY AS SWEET AS YOU ARE
(College Rhythm) *(5:33) ASCAP*
TOO MARVELOUS *(3:26) ASCAP*
WHEN IT'S SLEEPYTIME
DOWN SOUTH *(4:59) ASCAP*

The Golden Voice Series

CHAPEL

COMPATIBLE

COMPATIBLE

BOCK TO BOCK

Fred Bock, Organ / Piano Duets

CRS-5255-A

33 1/3 RPM

Compatible Stereo

THERE'S SOMETHING ABOUT THAT NAME - Gaither (Gaither Music — ASCAP)	2:44
MOMENT BY MOMENT - Moody (Gentry Publications — ASCAP)	2:27
GRACE GREATER THAN OUR SIN - Towner (Hope Publishing Co. — ASCAP)	2:54
AND CAN IT BE? - Campbell (Gentry Publications — ASCAP)	2:56
I'LL TELL THE WORLD THAT I'M A CHRISTIAN - Fox (Fox Music — ASCAP)	4:14

(All numbers arranged by Fred Bock)

CHAPEL / BRIDGE RECORDS
Mountain View, CA 94042 U.S.A.

℗ 1975 Chapel Records

CHAPEL/BRIDGE RECORDS, MOUNTAIN VIEW, CALIF. U.S.A.

The Golden Voice Series

CHAPEL

COMPATIBLE

COMPATIBLE

BOCK TO BOCK

Fred Bock, Organ / Piano Duets

CRS-5255-B 33 1/3 RPM

Compatible Stereo

LOVE WAS WHEN - Wyrtzen (Singspiration Music — SESAC)	3:10
LEAD ON, O KING ETERNAL - Smart (Gentry Publications — ASCAP)	2:16
NEAR THE CROSS - Doane (Gentry Publications — ASCAP)	3:14
HEALER OF BROKEN HEARTS - Stiffler (Fred Bock Music Co. — ASCAP)	3:57
CHILDREN OF THE HEAVENLY FATHER - Swedish Melody (Gentry Publications — ASCAP)	2:15

(All numbers arranged by Fred Bock)

CHAPEL / BRIDGE RECORDS
Mountain View, CA 94042 U.S.A.

℗ 1975 Chapel Records

CHAPEL/BRIDGE RECORDS, MOUNTAIN VIEW, CALIF. U.S.A.

TROPICAL RECORDS



RON POMPEY

Side A
Stereo
33⅓ RPM

W.W. 0005
℗ 1992
B.M.I.

WICKED & WILD

GOING HOME WITH ME
Written by D. Dopwell & R. Pomey (BMI Music)

AH WINING
Written by D. Dopwell & R. Pompey (BMI Music)

JAM MEH (He Soft)
Written by D. Dopwell & R. Pompey (BMI Music)

Music Arranged, Conducted and Performed by
Frankie McIntosh, Musicologist
Produced by Rondall Pompey and
Conrad Joshua for B.M.I. Production
Exec. Prod. Rondall Pompey

MFG. MARKETED & DISTR. BY TROPICAL RECORDS, P.O. BOX 817, GRAND CENTRAL STA., NY, NY 10163-6019 U.S.A. 718 - 469-4532


TROPICAL RECORDS
RON POMPEY
Side B
Stereo
33 1/3 RPM
W.W. 0005
℗ 1992
B.M.I.
WICKED & WILD
GOING HOME (Club Mix)
Written by D. Dopwell & R. Pompey (BMI Music)
AH WINING (Club Mix)
Written by D. Dopwell & R. Pompey (BMI Music)
JAM MEH (He Soft) (Club Mix)
Written by D. Dopwell & R. Pompey (BMI Music)
Music Arranged, Conducted and Performed by
Frankie McIntosh, Musicologist
Produced by Rondall Pompey and
Conrad Joshua for B.M.I. Production
Exec. Prod. Rondall Pompey
MFG. MARKETED & DISTR. BY TROPICAL RECORDS, P.O. BOX 817, GRAND CENTRAL STA., NY, NY 10163-6019 U.S.A. 718 - 469-4532

LONG PLAY 33 ⅓ R.P.M. ESTAMPADO EN CHILE

ALTA FIDELIDAD

INDUSTRIA CHILENA

Odeon

MARCA REGISTRADA

FIESTA DE BOLEROS

℗ 1964

LDC—36909 A

BR XLD 10243

1. BESAME MUCHO (Consuelo Velázquez)
2. PERFIDIA (Alberto Domínguez)
3. ANGUSTIA (Orlando Brito)
4. FRENESI (Alberto Domínguez)
5. NOSOTROS (Pedro Junco Jr.)
6. SOLAMENTE UNA VEZ (A. Lara)

LEO PERACCHI

y su Orquesta

PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA REGISTRADA. RESERVADOS LA REPRODUCCION, LA EJECUCION PUBLICA Y LA RADIODIFUSION DE ESTE DISCO ESTAN PROHIBIDAS. TODOS LOS DERECHOS DEL



FIESTA DE BOLEROS

℗ 1964

LDC—36909 B

BR XLD 10244

1. FLOR DE LYS (Agustín Lara)
2. APERTA-ME EM TEUS BRAÇOS (Silva—Régo)
3. VEREDA TROPICAL (Gonzalo Curiel)
4. ACERCATE MAS (Osvaldo Farrés)
5. DESESPERADAMENTE (Gabriel Ruiz)
6. DRY COPACABANA (Vadico)

LEO PERACCHI

y su Orquesta

The Terra Ceia Christian School Choir

Celebrate Christmas!

SIDE ONE
33-1/3 RPM



STEREO

1. Celebrate (1:03)
2. C'mon Ring Those Bells (2:12)
3. O Holy Night (4:33)
4. Song of the Littlest Angel (2:02)
5. Christmas Carol Medley (6:47)

   What Child is This
   Away in a Manger
   Silent Night
   The First Noel
   Joy to the World

The Terra Ceia Christian School Choir

Celebrate Christmas!

SIDE TWO
33-1/3 RPM

STEREO

1. Here We Come A-Caroling (1:37)
2. Carol of the Bells (1:22)
3. Ding Dong! Merrily on High (1:23)
4. Mary's Boy Child (1:57)
5. The Innkeepers Carol (3:17)
6. Listen to the Music (2:13)
7. Happy Birthday, Baby Jesus (3:02)

Manufactured by United Sound, Burbank, California

Side 1

California State University, Chico

SYMPHONIC WIND ENSEMBLE

Daniel Hiestand, Conductor

SPRING CONCERT 1976

Stereo
33⅓ RPM
USR 9255



FESTIVE OVERTURE —
Dimitri Shostakovich
Arr. Hunsberger

PASSACAGLIA and FUGUE in
C MINOR — Johann Sebastian Bach
Arr. Falcone

Side 2

California State University, Chico

SYMPHONIC WIND ENSEMBLE

Daniel Hiestand, Conductor

SPRING CONCERT 1976

Stereo
33⅓ RPM
USR 9255

MUSIC FOR PRAGUE 1968 —
Karel Husa

1. Introduction and Fanfare
2. Aria
3. Interlude, Toccata and Chorale

Manufactured by United Sound, Burbank, California

Side 3

California State University, Chico

SYMPHONIC WIND ENSEMBLE

Daniel Hiestand, Conductor

SPRING CONCERT 1976

Stereo
33⅓ RPM
USR 9255

1. Night Soliloquy — Kent Kennan
   Jani Dixon, flute
2. Fanfare from "La Peri" — Paul Dukas
   Robert Slack, Student Conductor
3. The Free Lance — John Phillip Sousa
4. Law and Order — Harry Alford
5. The Stars and Stripes Forever —
   John Phillip Sousa

Manufactured by United Sound, Burbank, California

Side 4

California State University, Chico

SYMPHONIC WIND ENSEMBLE

Daniel Hiestand, Conductor

SPRING CONCERT 1976

Stereo
33⅓ RPM
USR 9255

THE PINES OF ROME — Ottorino Respighi
Arr. Duker

I. The Pines of the Villa Borghese
II. The Pines Near a Catacomb
III. The Pines at the Janiculum
IV. The Pines at the Appian Way

Manufactured by United Sound: Burbank, California

CBS
COLUMBIA

UN HOMBRE SOLO

JULIO IGLESIAS

Compuesto, orquestado y producido por:
MANUEL ALEJANDRO

— *USA* —

℗ *1987* CBS Inc.

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931-0099

c o p

ESTEREO

PRODUCCION ORDENADA POR
EMPORIO MUSICAL S. A.

LADO A

FABRICADO POR Ilesa
GUAYAQUIL — ECUADOR

S-10706-CBS-12
(450908-A)

1. LO MEJOR DE TU VIDA (Manuel Alejandro-Marian Beigbeder) 4:20
2. TODO EL AMOR QUE TE HACE FALTA (Manuel Alejandro-Ana Magdalena) 5:15
3. INTENTANDO OTRA VEZ ENAMORARTE (Manuel Alejandro-Sandra Beigbeder) 3:30
4. PROCURA HABLARLE TU (Manuel Alejandro-Marian Beigbeder) 3:45
5. QUE NO SE ROMPA LA NOCHE (Manuel Alejandro-Ana Magdalena) 4:25

Todas las canciones pertenecen al fondo editorial SBK SONGS

(21:40)

CBS
COLUMBIA

UN HOMBRE SOLO

JULIO IGLESIAS

Compuesto, orquestado y producido por:
MANUEL ALEJANDRO

— USA —

℗ *1987* CBS Inc.

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931-0099

ESTEREO

PRODUCCION ORDENADA POR EMPORIO MUSICAL S. A.

LADO B

FABRICADO POR Iesa
GUAYAQUIL — ECUADOR

S-10707-CBS-12
(450908-B)

1. UN HOMBRE SOLO (Manuel Alejandro-Marian Beigbeder) 3:50
2. TE VOY A DEJAR DE QUERER (Manuel Alejandro-Ana Magdalena) 4:54
3. EVADIENDOME (Manuel Alejandro-Sandra Beigbeder) 3:49
4. ALGUIEN (Manuel Alejandro-Marian Beigbeder) 3:25
5. EL MAR QUE LLEVO DENTRO (Manuel Alejandro-Sandra Beigbeder) 2:00

Todas las canciones pertenecen al fondo editorial de SKB SONGS

(18:20)

c o p

Yuriko

"NO ME PREGUNTEN POR EL"
CHAYITO VALDEZ



LADO A
ESTEREO

YLPS-4008

1. NO ME PREGUNTEN POR EL (2:45)
(Carlos Peña) Hony S.A.
2. PENAS Y PENAS (2:45)
(Lalo Barrera/Ramiro Aguilar) Hony S.A.
3. EL COMPADRITO (2:40)
(C. Lupercio/R. Aguilar/O. Valdez) Hony S.A.
4. TODA LA VERDAD (2:45)
(Demetrio Vite) Hony S.A.
5. PADRE Y MADRE (2:42)
(Rafael Rojas) Roaga

A-SIDE DISTRIBUTING 3248 BROADWAY SAN ANTONIO TEXAS 78209

Yuriko

"NO ME PREGUNTEN POR EL"
CHAYITO VALDEZ

LADO B
ESTEREO

YLPS-4008

1. LA PRIMERA MUJER (3:00)
(Carlos Peña) Hony S.A.
2. CUANDO ME ENTREGAS TODO (2:40)
(Ramiro Aguilar) Hony S.A.
3. LAGRIMAS DE MADRE (2:50)
(J. Fernando Paz) Intersong
4. TU NO VALIAS LA PENA (2:45)
(Ramiro Aguilar) Hony S.A.
5. LA PROMESA (3:00)
(Cayetano L.) Hony S.A.

A-SIDE DISTRIBUTING 3248 BROADWAY SAN ANTONIO TEXAS 78209



APRIL and SUSAN

AS0001
(AS0001A)

Side One
33 1/3 RPM

JOIN IN!

1. JOIN IN (Kassirer)
2. I'D GO DANCING (Kassirer)
3. SHAKE! SHAKE! SHAKE! (Kassirer/Marcus)
4. THE LAUGHING SONG (Kassirer/Marcus)
5. SNAPPIN' OUR FINGERS (Kassirer)
6. CRUMPLEWETSKIN (Marcus)
7. LULLABY (Kassirer)

Produced by Jack Schechtman

℗ & © 1984 Join In Music



APRIL and SUSAN

AS0001
(AS0001B)

Side Two
33 1/3 RPM

JOIN IN!

1. PIZZA (Marcus)
2. TEDDY BEAR (Kassirer/Marcus)
3. 'ROUND AND 'ROUND (Kassirer/Marcus)
4. CANOE (Kassirer)
5. HALLOWE'EN (Kassirer)
6. THE SOMETHING (Marcus)
7. LATKES (Kassirer/Marcus)

Produced by Jack Schechtman

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Blockflötenmusik auf Originalinstrumenten um 1700

JEAN BAPTISTE LOEILLET (1680–1730) **Sonate G-dur für Blockflöte und B. c.** - Largo - Allegro - Adagio - Gavotta

JAN JACOB VAN EYCK (um 1590–1657) **Batali - Variationen über 'Doen Daphne d'over schoone maeght'**

ROBERT CARR **Divisions upon an Italian Ground**
aus 'The Delightful Companion' 1686
für Alt-Blockflöte und B. c.

Frans Brüggen, Blockflöte
Anner Bylsma, Violoncello
Gustav Leonhardt, Cembalo


TELEFUNKEN
HERGESTELLT VON DER TELDEC »TELEFUNKEN-DECCA« SCHALLPLATTEN GMBH., HAMBURG
TELE FUN KEN
STEREO
DAS ALTE WERK
Bestell-Nr.:
SAWT 9545-A
Seite 2
Contr. Copyr.
075 541
Blockflötenmusik auf Originalinstrumenten um 1700
GEORG PHILIPP TELEMANN (1681–1767) Fantasie F-dur für Flöte
Alla francese - Presto
Fantasie d-moll für Flöte - Largo-Vivace-Largo-Vivace Allegro
FRANÇOIS COUPERIN (1668–1733) Le Rossignol en amour
aus 'Pièces de clavecin' Livre 3 1722, Quatorzième Ordre
JOHANN CHRISTOPH PEPUSCH (1667–1752)
Sonate Nr. 4 F-dur für Alt-Blockflöte und B. c.
Adagio - Allegro - Adagio - Giga
Frans Brüggen, Blockflöte
Anner Bylsma, Violoncello
Gustav Leonhardt, Cembalo
33
URHEBER- UND LEISTUNGSSCHUTZRECHTE BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN


UNITED ARTISTS®
GOLDEN COUNTRY HITS
SIDE 1
UAS 6327 A
1. TAKE ME BACK TO TULSA—George Jones
2. THE GREATEST ONE OF ALL—Melba Montgomery
3. SIGNAL OF THE BANJO—Bill Harrell
4. I MAKE EXCUSES—Judy Lynn
5. IT'S A SIN—LeRoy Holmes
6. I'M MOVIN' ON—Al Caiola
HIGH FIDELITY STEREO
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


UNITED ARTISTS®
GOLDEN COUNTRY HITS
SIDE 2
UAS 6327 B
1. HELLO OPERATOR—Judy Lynn
2. HE'LL HAVE TO GO—LeRoy Holmes
3. TIME CHANGES EVERYTHING—George Jones
4. WHAT'S BAD FOR YOU IS GOOD FOR ME—Melba Montgomery
5. BYE BYE LOVE—Al Caiola
6. ORANGE BLOSSOM SPECIAL—Bill Harrell
HIGH FIDELITY STEREO
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.

1981-82

NEW MEXICO STATE UNIVERSITY®

PRIDE MARCHING BAND

Jerry Hoover, Director of Bands
Dr. Kenneth Singleton, Associate Director of Bands

SIDE A
STEREO

ERS-820404
33 1/3 RPM

RUN ON AND AGGIE FIGHT SONG
STRIKE UP THE BAND
NINE TO FIVE
SWEET GEORGIA BROWN — Drum Line
PEANUT VENDOR — Trombone Trio
GRAND ENTRY SWING MARCH
EVITA MEDLEY
CHUMP CHANGE
CARAVAN
WHEN JOHNNY COMES MARCHING HOME

Produced by Educational Recording Service

1981-82

NEW MEXICO STATE UNIVERSITY®

PRIDE MARCHING BAND

Jerry Hoover, Director of Bands
Dr. Kenneth Singleton, Associate Director of Bands

ODE TO JOY

SIDE B
STEREO

ERS-820404
33 1/3 RPM

IN THE HALL OF THE MOUNTAIN KING — Tuba Feature
GENTLE ON MY MIND
COTTON EYED JOE
GHOST RIDERS IN THE SKY
DUELING BANJOS — Drum Line
TIJUANA TAXI — Trombone Trio
ROCKIN' IN THE PARADISE
LINGER AWHILE
SWEET GEORGIA BROWN — Drum Line
ELVIRA — CADENCE — AGGIE FIGHT SONG
DUELING BANJOS — Drum Line

Produced by Educational Recording Service


jubilee
JGM-5028
(JGM-5028-A)
Side 1
Superlaphonic Hi-Fi
FOY WILLING AND THE RIDERS OF THE PURPLE SAGE SING
THE NEW SOUND OF AMERICAN FOLK
FIREBALL MAIL (Floyd Jenkins: Acuff-Rose BMI) 1:45
KISSES SWEETER THAN WINE (Public Domain) 2:35
JUST BECAUSE (Sid Robin: Leeds Music ASCAP) 2:12
LIVE AND LET LIVE (Walker-Sullivan: Peer International ASCAP) 2:48
WHEN MY BLUE MOON TURNS TO GOLD (Walker-Sullivan: Peer International ASCAP) 2:50
FIVE HUNDRED MILES (Hedy West-Bobby Bare-Charlie Williams: Friendship Music Corp. & Central Songs BMI) 2:48
LONG 33⅓ PLAY
A PRODUCT OF JAY-GEE RECORD CO., INC., N.Y.


jubilee
JGM-5028
(JGM-5028-B)
Side 2
Superlaphonic Hi-Fi
FOY WILLING AND THE RIDERS OF THE PURPLE SAGE SING
THE NEW SOUND OF AMERICAN FOLK
OLD LONESOME TRAIN (Foy Willing: Keystone Music ASCAP) 2:32
DARK AS A DUNGEON (Merle Travis: American Music BMI) 2:50
NEVER LET ME CROSS YOUR MIND (Foy Willing: Keystone Music ASCAP) 2:25
SOMEONE WON YOUR HEART (Foy Willing: Leeds Music ASCAP) 3:12
PINS AND NEEDLES (Floyd Jenkins: Acuff-Rose BMI) 2:30
I CRIED MYSELF TO SLEEP (Foy Willing-Sid Robin: Leeds Music ASCAP) 3:08
LONG 33⅓ PLAY
A PRODUCT OF JAY-GEE RECORD CO., INC., N.Y.


RECORDS
Viejas Canciones en la Voz,
el Piano y el Estilo de
ALCI ACOSTA
ASS–6507
STEREO
Licencia de:
Sonolux,
Colombia
LADO A
33 1/3 RPM
1–NO ME DIGAN COBARDE - Bolero
(G. Venegas-Lloveras)
2–VAMOS JUGANDO IGUALES - Bolero
(D.R.)
3–QUE PASO? - Bolero
(E. Cortazar-M. Esperon)
4–AMOR PERDIDO - Bolero
(Pedro Flores)
5–ESTATUA DE MARMOL - Bolero
(G. Montes)
Manufactured and Distributed by Alhambra Records, Inc.



Viejas Canciones en la Voz,
el Piano y el Estilo de
ALCI ACOSTA

ASS–6507
STEREO

Licencia de:
Sonolux,
Columbia

LADO B
33 1/3 RPM

1–ALMA NEGRA - Bolero (Gabriel Raymond-
Leon de la Roca)/Sono-Inter
2–POBRE GAVIOTA - Bolero
(Rafael Hernandez)
3–LAGRIMAS NEGRAS (Miguel Matamoros)
4–ALMA TUMAQUEÑA - Bolero
(Faustino Arias)
5–QUE ES LO QUE PASA - Bolero
(Julio Gutierrez)

Manufactured and Distributed by Alhambra Records, Inc.

PRAISE THE LORD!

The Witnesses For Christ

WTC-106-A
33⅓ RPM

SIDE ONE
Stereo
Recorded at
Hedden West
Studios,
Schaumburg, IL

1. Let Everything That Hath Breath - 2:20
2. If You Abide In Me - 3:35
3. Just As I Am - 4:00
4. Steal Away To Jesus - 2:40
5. Let My Life Be A Blessing - 2:50

PRAISE THE LORD!

The Witnesses For Christ

WFC-106-B
33⅓ RPM

SIDE TWO
Stereo
Recorded at
Hedden West
Studios,
Schaumburg, IL

1. Trust In The Lord - 2:34
2. We Know That All Things - 3:10
3. Deep River - 4:45
4. Working On The Building - 2:40
5. God Bless You - 4:10

RCA VICTOR



20TH CENTURY-FOX PRESENTS

THE PLEAUSURE SEEKES

(EN BUSCA DEL PLACER)

LOC 1101

LADO 1

1- MADRID (Alex Courage) THE PLEASURE SEEKERS (Sammy Cahn-James Van Heusen) 2- BLUE MOON CHA-CHA (Richard Rodgers-Lorenz Hart) 3- NEXT TIME (Sammy Cahn-James Van Heusen) 4-ROMANTIC BOSSA NOVA (Lionel Newman) 5- TENDER MOMENT (Adiocita) (Lionel Newman) 6- THE PLEASURE SEEKERS BOSSA NOVA (Sammy Cahn-James Van Heusen) 7- ZIG-A-DIG-A-DING-BOOM-BAH (Jeanne Carroll)

1b, 3. Ann-Margret and Orchestra conducted by Lionel Newman

HECHO EN MEXICO

MONAURAL

EL PRECIO DE ESTE DISCO NO INCLUYE LA AUTORIZACION PARA USARLO CON FINES DE LUCRO
PRODUCTO DE RCA VICTOR MEXICANA, S. A. DE C. V. HECHO DE GRABACIONES ORIGINALES DE RADIO CORPORATION OF AMERICA
MARCAS DE FABRICA USADAS POR AUTORIZACION Y BAJO CONTROL DE RADIO CORPORATION OF AMERICA. TRADEMARK(S) ® REGISTERED. MARCA(S) ® REGISTRADAS.

RCA VICTOR



20TH CENTURY-FOX PRESENTS

THE PLEAUSURE SEEKES

(EN BUSCA DEL PLACER)

LOC 1101

LADO 2

1- ADIOCITA (Lionel Newman)
2- SOMETHING TO THINK ABOUT (Sammy Cahn-James Van Heusen)
3- THE TERRACE (Herbert Spencer)
4- COSTA DEL SOL (Sammy Cahn-James Van Heusen)
5- EVERYTHING MAKES MUSIC WHEN YOU'RE IN LOVE (Sammy Cahn-James Van Heusen) 6- PRADO MUSEUM (Lionel Newman) 7- END TITLE (The Pleasure Seekers) (Sammy Cahn-James Van Heusen)

2, 5. Ann-Margret and Orchestra conducted by Lionel Newman

HECHO EN MEXICO

MONAURAL

EL PRECIO DE ESTE DISCO NO INCLUYE LA PRODUCTO DE RCA VICTOR MEXICANA, S. A. DE C. V. HECHO DE GRABACIONES ORIGINALES DE RADIO CORPORATION OF AMERICA MARCAS DE FABRICA USADAS POR AUTORIZACION Y BAJO CONTROL DE RADIO CORPORATION OF AMERICA.

AUTORIZACION PARA USARLO CON FINES DE LUCRO TRADEMARK(S) © REGISTERED. MARCA(S) © REGISTRADAS.

33⅓
STEREO

SONX-60043 A

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007

GREAT MOVIE SOUNDS OF JOHN BARRY

CBS SONY

1. THE JAMES BOND THEME (From the United Artists Motion Picture "Dr. No") - M. Norman -
2. YOU ONLY LIVE TWICE (From the United Artists Motion Picture "You Only Live Twice") - L. Bricusse - J. Barry -
3. THUNDERBALL (From the United Artists Motion Picture "Thunderball") - D. Black - J. Barry -
4. GOLDFINGER (From the United Artists Motion Picture "Goldfinger") - L. Bricusse - A. Newley - J. Barry -
5. MR. KISS KISS BANG BANG (From the United Artists Motion Picture "Thunderball") - L. Bricusse - J. Barry -
6. FROM RUSSIA WITH LOVE (From the United Artists Motion Picture "From Russia With Love") - L. Bart -
7. 007 (From the United Artists Motion Picture "From Russia with Love") - J. Barry -

33⅓
STEREO

SONX-60043 B

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007

GREAT MOVIE SOUNDS OF JOHN BARRY

CBS SONY

1. THEME FROM BORN FREE (From the Columbia Pictures Motion Picture "Born Free") - J. Barry -
2. IPCRESS FILE (From the Universal Motion Picture "ipcress File") - J. Barry -
3. WEDNESDAY'S CHILD (Theme From "The Quiller Memorandum") - J. Barry - M. David -
4. THE KNACK (From the United Artists Motion Picture "The Knack") - L. Bricusse - J. Barry -
5. THE CHASE (From the Columbia Pictures Motion Picture "The Chase" - J. Barry -
6. THEME FROM KING RAT (From the Columbia Pictures Motion Picture "King Rat") - J. Barry -
7. THE WRONG BOX (From the Columbia Pictures Motion Picture "The Wrong Box") - J. Barry -

THE SKY'S THE LIMIT

Leon Patillo

Produced by Skip Konte and Leon Patillo

1. I'VE HEARD THE THUNDER — 4:04
2. SECURITY — 4:04
3. LIFE IS WHAT YOU MAKE IT — 3:57
4. COME TO RECEIVE — 3:28
5. J.E.S.U.S. — 3:58

myrrh M



SIDE 1

All songs composed by Leon Patillo. Published by Word Music (ASCAP)

WR-8146
(WR-08146-A)

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Manufactured and Distributed by A&M Records, Inc.

B

MYRRH RECORDS • WACO, TEXAS

A DIVISION OF WORD, INC.

THE SKY'S THE LIMIT

Leon Patillo

Produced by Skip Konte and Leon Patillo

myrrh M





SIDE 2

1. LOVE CALLING — 4:30
2. FEAR NOT — 4:07
3. SING UNTO THE LORD 4:25
4. THE SKY'S THE LIMIT — 3:43
5. SMALL STILL VOICE — 4:27

All songs composed by Leon Patillo.
Published by Word Music (ASCAP)

WR-8146
(WR-08146-B)

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Manufactured and Distributed by A&M Records, Inc.
B

MYRRH RECORDS • WACO, TEXAS

A DIVISION OF WORD, INC.

THE POCONO BOY SINGERS, MEN'S CHORUS, AND ORCHESTRA

presents George Frideric Handel

Messiah

Dr. Bernard Schade, conducting

R.I.A.A. EQUAL.
SIDE 1

33 1/3 R.P.M.
MICROGROOVE

1	Chorus — And the Glory of the Lord	Ensemble
2	Air — But Who May Abide	Counter Tenor
3	Recitative — For Behold, Darkness Shall Cover the Earth	Bass
4	Chorus — For Unto Us a Child is Born	Ensemble
5	Recitative — And Suddenly There Was with the Angel	Solo Group
6	Chorus — Glory to God	Ensemble
7	Chorus — Surely He Hath Borne Our Griefs	Ensemble
8	Chorus — And with his Stripes We Are Healed	Ensemble

HRL 3435 A
Helffrich Recording Labs
R D 2 Box 118
Allentown, Pa 18103

THE POCONO BOY SINGERS, MEN'S CHORUS, AND ORCHESTRA

presents George Frideric Handel

Messiah

Dr. Bernard Schade, conducting

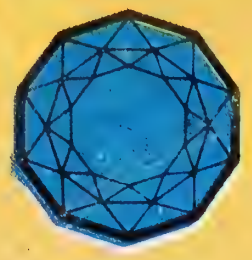
R.I.A.A. EQUAL.
SIDE 2



33 1/3 R.P.M.
MICROGROOVE

1	Chorus — All We Like Sheep Have Gone Astray	Ensemble
2	Recitative -- He Was Cut Out of the Land of the Living	Tenor
3	Air — But Thou Didst Not Leave His Soul in Hell	Tenor
4	Chorus — Lift Up Your Heads	Soloists and Chorus
5	Air — Their Sound is Gone Out	Tenor
6	Chorus — Since By Man Came Death	Ensemble
7	Chorus — Worthy is the Lamb that Was Slain	Ensemble

HRL 3435 B
Helffrich Recording Labs
R.D. 2 Box 118
Allentown, Pa. 18103



Gema™
RECORDS

FELITO FELIX No.2

33⅓ RPM
Cara A

LPGS–5028
STEREO

1–EL PRESO No. 9 (Hnos. Cantoral)
2–EL REY (José Alfredo Jiménez)
3–TOTAL (Ricardo Perdomo)
4–JALEO DEL SIBONEY (D.R.)
5–OBSESION (Pedro Flores)

Mftd. and Dist. by Gema Records Corp.—c/ Cerra 626, Parada 15 Santurce, Puerto Rico

Gema™
RECORDS

FELITO FELIX No. 2

33⅓ RPM
Cara B

LPGS–5028
STEREO

1–MOSAICO DE BESOS (D.R.)
2–FLOR DE ROCA (Chucho Navarro)
3–TUS OJOS (D.R.)
4–COSAS COMO TU (S. Alvarado)
5–ENSALADA DE VOCES (D.R.)

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Nimbus Records
SAM
SUPER ANALOGUE MASTERING
45 RPM
45 RPM
STEREO/UHJ
MCPS
NIMBUS 45018 A
SIDE 1
SHURA CHERKASSKY PLAYS
IGOR STRAVINSKY
Trois Mouvements de Pétrouchka
1. Danse Russe
2. Chez Pétrouchka
3. La semaine grasse
℗ 1983
Made in England


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Nimbus Records
SAM
SUPER ANALOGUE MASTERING
45 RPM
45 RPM
STEREO/UHJ
MCPS
NIMBUS 45018 B
SIDE 2
SHURA CHERKASSKY PLAYS
1. MENDELSSOHN Prelude & Fugue in E minor
2. DEBUSSY Arabesque No.1 in E
3. MORTON GOULD Boogie-Woogie Etude
4. SCHUMANN/TAUSIG El Contrabandista
5. RIMSKY-KORSAKOV/RAKHMANINOV
Flight of the Bumble-Bee
℗ 1983
Made in England


DISCOS CBS INTERNATIONAL
CBS
TM
VIKKI CARR
ESOS HOMBRES
A
℗ 1988
Miami Fl.
DCL-80057
STEREO
33 1/3 RPM
1. MALA SUERTE 4:20
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
2. HAY OTRO EN TU LUGAR 3:01
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
3. VAMOS DE FRENTE 5:01
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
4. YO SIGO SIENDO COMO SOY 4:30
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
5. OTRA VEZ ENAMORADA 3:52
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
Distributed & Manufactured by: Discos CBS International

DISCOS CBS INTERNATIONAL

CBS ™

VIKKI CARR
ESOS HOMBRES

B

℗ 1988
Miami Fl.

DCL-80057
STEREO
33 1/3 RPM

1. NO TE ENGAÑES 3:00
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
2. ESOS HOMBRES 4:30
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
3. CUANDO NOS SEPAREMOS 3:52
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
4. QUE VAS A HACER DE MI 4:55
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
5. QUE NADA 4:15
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-

Distributed & Manufactured by Discos CBS International



GILEAD

ANIMAL AUTOMOBILE RIDE

Songs Written and Performed
by ED LIPTON

DANIEL LOUIS BLOCH, guitar

SIDE ONE
203317

GILEAD #1266

1. GIRAFFES MAKE EXCELLENT PETS (3:41)
2. JUMP, ELEPHANT, JUMP (4:24)
3. ANIMAL CAMP (4:21)
4. THE INSECT SONG (4:37)
5. SANTA CLAUS (3:53)

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All songs BMI.

BOX 532, CATHEDRAL STATION, N.Y., N.Y. 10025

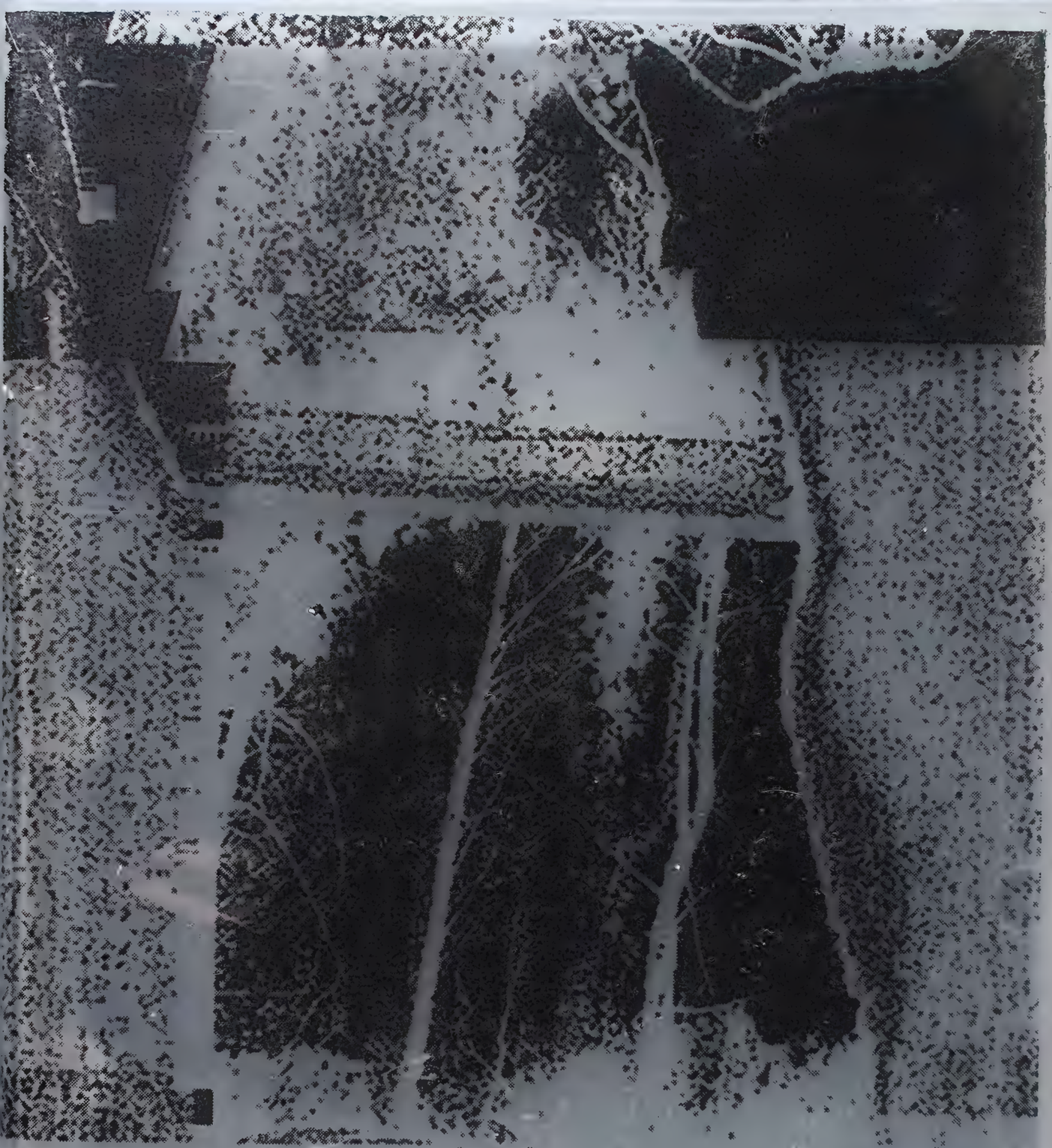

GILEAD
ANIMAL AUTOMOBILE RIDE
Songs Written and Performed by ED LIPTON
DANIEL LOUIS BLOCH, guitar.
SIDE TWO
203318
GILEAD #1266
1. ANIMAL AUTOMOBILE RIDE (6:10)
2. THE SPELLING SONG (4:30)
3. HIDE AND SEEK (3:45)
4. THE NEVER SONG (4:16)
5. THE SOUND SONG (2:38)
Copyright © 1975 by Edward Lipton
All songs BMI
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CAEDMON
LONG PLAYING • 33⅓ RPM • MICROGROOVE
ARTHUR MILLER'S
A VIEW FROM THE
BRIDGE
TRS-317-S-A
Side 1
27:18
Act 1, Part 1
Directed by
ULU GROSBARD
PERFORMANCE AND REPRODUCTION RIGHTS INFORMATION AVAILABLE
FROM CAEDMON RECORDS INC. 461 EIGHTH AVE., NEW YORK 1, N.Y.
STEREO


CAEDMON
ARTHUR MILLER'S
A VIEW FROM THE
BRIDGE
TRS-317-S-D
Side 4
27:12
Act II, Conclusion
Directed by
ULU GROSBARD
STEREO
LONG PLAYING · 33⅓ RPM · MICROGROOVE
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CAEDMON
LONG PLAYING • 33⅓ RPM • MICROGROOVE
ARTHUR MILLER'S
A VIEW FROM THE
BRIDGE
TRS-317-S-B
Side 2
24:15
Act 1, Part 2
Directed by
ULU GROSBARD
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STEREO


CAEDMON
ARTHUR MILLER'S
A VIEW FROM THE
BRIDGE
TRS-317-S-C
Side 3
22:35
Act 1, Conclusion
Act II, Part 1
Directed by
ULU GROSBARD
STEREO
LONG PLAYING • 33⅓ RPM • MICROGROOVE
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JUDAS ISOSCELES

JUDAS ISOSCELES

I. ALTRUIST
II. PORTENT OF SELF
III. PORTENT OF DEATH
IV. JUDAS ISOSCELES
V. KOSM'S MAW

PERFORMED BY RYAN SCHULTZ
RECORDED AT TWIN EARTH/ ADELAIDE/ SA
RECORDED/ MIXED/ MASTERED BY
MICHAEL ELLINGFORD

ARTWORK BY BABY TEEFFF
VISUALS BY CAPITAL WASTE PICTURES

PAL DUB BY CAPITAL WASTE/ SA
NTSC DUB BY THE BASEMENT LABS/ NY
AUDIO CASSETTE BY DERO ARCADE/ VIC


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do not touch the tape inside
CAPITAL WASTE PRESENTS
VHS
JUDAS ISOSCELES

REX



SOUND_TRACK~[MP3]



[illegible] SOUNDTRACK [illegible] TORRENT

1. — [illegible] —
2. — [illegible] —
3. [illegible]
4. [illegible]
5. [illegible]
6. [illegible]
7. [illegible]
8. [illegible]
9. [illegible]
10. [illegible]
11. [illegible]
12. [illegible]
13. [illegible]
14. [illegible]
15. [illegible]
16. [illegible]
17. [illegible]
18. [illegible]
19. [illegible]
20. [illegible]
21. [illegible]
22. [illegible]
23. [illegible]

+100

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ANIMATED SHORT — [illegible]
[illegible]
[illegible]
[illegible]

[illegible]

[illegible]


Professional
VHS
R2Dx
SOUND_TRACK~[MP3].TORRENT


悪魔王国
ANGELSPIV



01 **EAT THE CHILDREN** - Director: Angelspit
02 **AMMOSEXUAL** - Director: The Liar
03 **HAPPY LITTLE COMA** - Director: Keith Jensen
04 **LITTLE BASTARDS** - Director: Angelspit
05 **LOVE TO WATCH** - Director: The Liar
06 **SOMEONE ELSE** - Director: Chris Davis
07 **SPADE** - Director: Kino McFarland
08 **DON'T SAY** - Director: Angelspit
09 **HOT MACHINE** - Director: The Liar
10 **COMPLY OR DIE** - Director: Steve Hasse
11 **EASY** - Director: Angelspit
12 **STICK TO THE PLAN** - Director: Angelspit
13 **LIVE FAST OR DIE** - Director: Angelspit
14 **ALL PUPPET NO MASTER** - Director: The Liar/Angelspit

BASEMENT LABS

スタル工作員

DSF

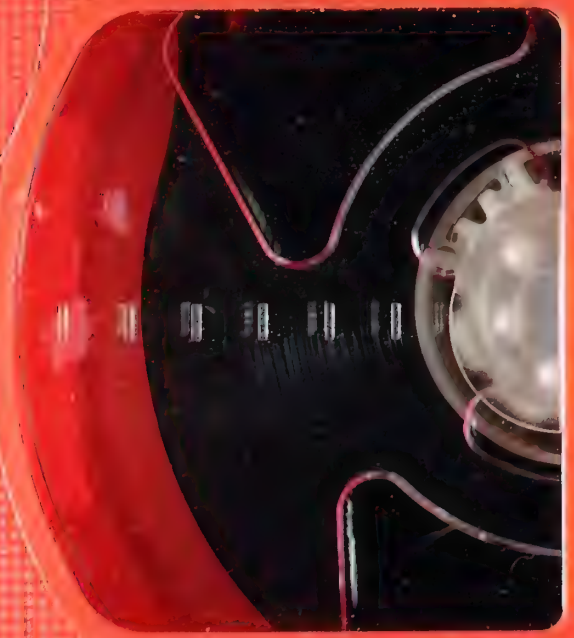
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C+P 2020 ANGELSPIT

BLACK PILL RED PILL

RUNTIME 01:26:66 NTSC

ANGELSPIT.NET

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BASÉ
MENT
LABS




Electric Sleep's The Esoteric Side Of Pop

Electric Sleep's The Esoteric Side Of Pop

BASEMENT LABS



VHS NTSC

VXPX_024

YEAH, I M WITH IT



VXPX_027

JUDAS ISOSCELES

VHS

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FUJI T-120

eyes more skulls than eyes • judas isosceles



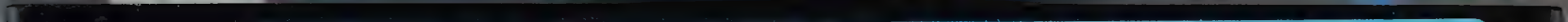
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VHS NTSC

VXPX_027

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R23X
SOUND_TRACK-[MP3].TORRENT

CH 69

ny slow year asleep

BASEMENT LABS

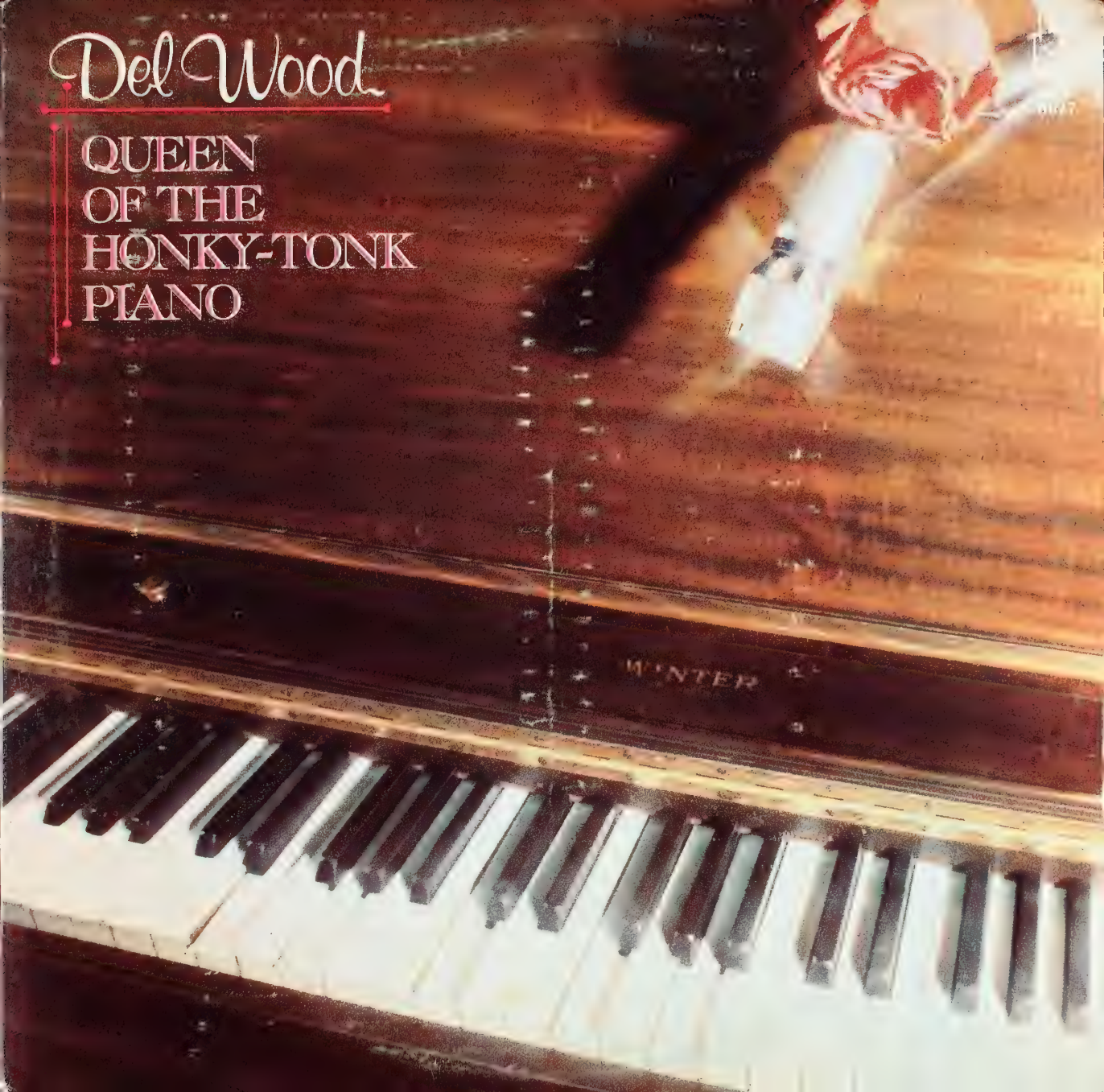
Hi-Fi

VXPX 025

95分 Hi-Fi STEREO

税抜 ¥1,200

VHS


Del Wood
QUEEN
OF THE
HONKY-TONK
PIANO
WINTER

OTD 8027

Del Wood

QUEEN OF THE HONKY-TONK PIANO

Side 1

ARE YOU FROM DIXIE
LET THE GOOD TIMES ROLL
GLORY LAND MARCH
I FORGOT MORE THAN YOU'LL EVER KNOW
PSYCHEDELIC MOCKINGBIRD

Side 2

WESLEY'S TUNE
REMEMBERING
STANDING ROOM ONLY
KENTUCKY TURNPIKE
SNOWBIRD

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33⅓ RPM LONG PLAYING

12 Top Hits

HI-FI TOPS

1510 Z

1. CHARLIE BROWN
2. STAGGER LEE
3. HAWAIIAN WEDDING SONG
4. PETITE FLEUR
5. PETER GUNN THEME
6. SIXTEEN CANDLES
7. LONELY TEARDROPS
8. SMOKE GETS IN YOUR EYES
9. ALL AMERICAN BOY
10. MY HAPPINESS
11. GOODBYE BABY
12. MANHATTAN SPIRITUAL



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New Ultraphonic High Fidelity

L1510 TOPS

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L1509—Honky Tank Piano
L1510—Twelve Top Hits
(The current best-selling songs as listed by the nation's leading disc jockeys)
L1512—Organ Favorites
L1513—Favorite Hymns
L1514—All-Time Favorites
L1515—World's Greatest Overtures
L1516—Piano Recital
L1517—Hawaiian Favorites
L1518—Rock And Roll With Joe Houston
L1519—Themes From The Movies
L1520—Strauss Waltzes
L1521—Modern Jazz
L1523—Page Cavanaugh
L1525—Christmas Favorites
L1528—Charlie Ventura
L1529—Holiday In Italy
L1530—24 Kiddie Favorites
L1533—Barrelhouse Piano
L1535—Cha Cha Cha
L1536—Rhapsody In Blue
L1537—My Fair Lady
L1538—Holiday In France
L1539—Scheherezade
L1540—A Tribute To Eddie Duchin
L1541—Hoosier Hot Shots
L1542—Swan Lake Ballet—Tchaikovsky
L1543—Concerto In A Major—Mozart
L1545—Symphony No. 5 in C Minor—Beethoven
L1546—Le Beau Danube—Johann Strauss
L1547—An Hour Of Tchaikovsky
L1548—Classic Favorites (Vol. 11)
L1549—Latin American Holiday
L1550—Music From The Golden West
L1551—Silhouettes
L1552—Music From Another World
L1554—Two Cigarettes In The Dark
L1555—Serenade By Moonlight
L1557—Penthouse Serenade
L1558—Strictly For Lovers
L1559—Music For A Dreamy Afternoon
L1560—Classic Gems
L1561—The Ink Spots In Hi-Fi
L1562—Irving Fields Plays Irving Berlin
L1563—Piano By Starlight
L1564—Mr. Bongo Plays Hi-Fi Cha Cha Cha
L1565—Calypso In Hi-Fi
L1566—Honky-Tonk Favorites
L1567—Lillian Roth Sings
L1569—Dixieland In Hi-Fi
L1570—The Pied Pipers in a Tribute to Tommy Dorsey
L1571—Frat Hop
L1572—Roaring 20's
L1573—Ray Eberle Plays A Tribute To Glenn Miller
L1578—Polka Party
L1581—Strictly From Dixie
L1582—Kirby Stone Four
L1583—For Men Only
L1584—It's Kiddie Time
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L1586—Holiday In Spain
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L1588—Western Favorites
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L1593—Andre Previn Plays "Fats" Waller
L1594—Red Nichols & His Five Pennies
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L1599—Earl "Fatha" Hines
L1600—Christmas Chimes
L1603—Pee Wee Hunt
L1604—Buddy Cole & The Mellowaires
L1606—Connie Haines Sings Helen Morgan
L1607—Music From Pal Joey
L1608—June Hutton in Hi-Fi
L1609—James Melton Sings
L1610—Music For A Mad Ball
L1611—Arm Serenade Songs
L1612—Cowboy
L1613—Judy Canova in H-F
L1614—South Pacific
L1615—Melo Tone Prelude To A Kiss
L1616—Chopin's Les Sylphides 1 & 2
L1617—Songs By A Moody Miss—Georgia Carr
L1618—Beethoven Pastorale Symphony No. 6
L1619—Kabelevsky Suite
L1620—Oklahoma & Carousel
L1621—Coppelia Ballet I and II
L1622—Rachmaninoff Piano Concerto No. 2
L1623—Americana—Stephen Foster and Spirituals
L1625—The Sportsmen
L1627—A Salute To Glenn Miller
L1628—Hymns—Johnny Desmond
L1630—The Roaring 20's—Vol. 2
L1631—Cesar Romero—Songs By A Latin Lover
L1632—Big Hits From Columbia Pictures
L1634—South Pacific—Orchestra & Full Vocal
L1635—Johnny Desmond Swings
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SING ME TO SLEEP

SPECTRUM
SR-179

Lullabies Lullabies Lullabies ...

Paulina Stark soprano David Garvey piano



SING ME TO SLEEP

PAULINA STARK, soprano **DAVID GARVEY,** piano

Side A:

1. КОЛЫБЕЛЬНАЯ ПЕСНЯ (*Lullaby*)
Sleep my little boy, my darling, lullaby, lullaby! Moonlight looks into your crib. I shall sing you fairy stories; lullaby, lullaby! (Lermontov)

2. КОЛЫБЕЛЬНАЯ (*Cradle Song*)
Sleep my child, call sweet dreams; your babysitters are the wind, the sun, and the eagle. The eagle flew home, the sun left, but the wind stayed three days, then hurried home. His mother asked, "Where have you been?" and the wind said, "I was rocking a baby's cradle." Sleep, child, fall asleep. (Maidov)

3. **Fiocca la neve** (*Snow is Falling*)
Slowly the large snowflakes are falling, falling. An infant is crying, and an old woman sings to him, "Roses and lilies surround your tiny bed with a beautiful garden." In this garden the baby falls asleep, while outside the large snowflakes are falling, falling . . . (Pascoli)

4. **Kolysanka gniadego konia** (*Lullaby for a Brown Horse*)
Sleep, little brown horse; you must be tired from the day's hard work pulling the wagon. When you wake, you shall have apples and sugar, cabbage and carrots to eat. (Illakowicz)

5. **Nana**
Sleep, child, sleep, my soul, sleep little morning star. (from *Siete Canciones populares españolas*)

6. **Wiegenlied im Sommer** (*Cradle Song in Summer*)
Now the day is ending, and my child lies in the cradle. Only one little bird is calling, "Good night, dear child, good night!" The cradle rocks, and the bees buzz in the baby's ear, "Good night, dear child, good night!" The angels softly sing, "Sleep in peace! Good night, dear child, good night!" (Reinick)

7. **Bei der Wiege** (*At the Cradle*)
Sleep, and dream of the future which will surely be yours. Today is past, and cannot hurt you; tomorrow there will be love in heaven and on earth; sleep and be happy. (Klingemann)

8. **Wiegenlied** (*Lullaby*)
Good evening, good night; early tomorrow, if God wills, you will wake again Good evening, good night, sleep happy and sweet in dreams of Paradise (Scherer)



Side B:

1. **Brezairola** (*Lullaby*)
Come, sleep, come . . . but sleep doesn't come to the baby! Oh! Come, sleep, come here . . . but sleep won't come to the baby! Oh! Sleep has come, the baby sleeps! Ah! (from *Chants d'Auvergne*)

2. **Arrorro** (*Hushaby*)
Hushaby my baby, hushaby my sun, hushaby part of my heart. This pretty baby wants to sleep but naughty sleep doesn't want to come. Hushaby

3. **Cancion de cuna para dormir a un negrito**
(*Cradle Song to put a Negro baby to sleep*)
Close your eyes and slumber, my tiny little one; little child, oh, won't you go to sleep! My, you have a round head, like a coffee bean! Your eyelids are speckled, your eyes so wide open, just like two large windows looking out to sea. Close your eyes and slumber, my frightened little one; the cowardly devil, he must have his meal; But you're not a slave now; if you rest a long while your owner and master will make you a groom; dressed with fancy buttons, all this will he buy. Close your eyes and slumber, go to sleep my young one; hm . . . My, you have a round head like a coffee bean! (Valdes; English version by Thomas W. van Ess, reprinted courtesy of the Pier-Southern Organization, © 1958 Southern Music Publishing Co., Inc.)

4. **Berceuse** (*Lullaby*)
Sleep, sleep, sleep; your papa will go to the village and bring back an apple, and will caress your little head . . . He'll bring a nut, and caress your little feet He'll bring a duck, and caress your little hands . . . He'll bring back some soup, and caress your little stomach. (from *Chant populaires hebraiques*)

5. **Rozhinkes mit Mandeln** (*Raisins and Almonds*)
In the Temple in a schoolroom, a widow sits by a window singing to her baby. "Under your crib there's a white goat, whose business it is to go around selling raisins and almonds. The time will come when you, too, will go everywhere, finding your happiness here and there, and somehow earning your living. Sleep, little Jew, sleep." (A. Goldfaden)

6. **A Lullaby**
I'll set you aswing in a purple bell of the lady finger, where brown bees linger and loiter long . . I'll put you afloat in a boat of pearl on a moonlit sea where your path shall be of silver and blue . . . I'll make you a soft, warm nest in my heart's core, where cosily curled on mother's breast, you'll rest 'til dawn. (O'Byrne)

7. **O can ye sew cushions**
O can ye sew cushions and can ye sew sheets, and can ye sing ballulow when the bairn greets" And hie and bay, birdie, and hie and baw lamb, And hee and baw birdie, my bonnie wee lamb. . . . Hie-o wie o what will I do wi'ye? Black's the life that I lead wi'ye, Many o' you, little for to gi'ye. Hie o, wie-o, what will I do wi'ye? I've placed my cradle on yon hilly top, and aye as the wind blew my cradle did rock. O hushaby, babie, O baw lily loo, And hee and baw birdie, my bonnie wee doo. Hie-o- wie-0, etc. . . . (Scottish tune)

8 **Lullaby**
Lullaby, stars are bright and lambs are sleeping, while the birds are silence keeping. Sleep, my baby, fall asleeping, lullaby. (Rossetti)

9. **The Little Horses** (*Lullaby*)Hush you by, don't you cry, go to sleepy little baby. When you wake, you'll have sweet cake, and all the pretty little horses. Blacks and bays, dapples and greys, coach and six a-little horses. Oh, you pretty little baby. (American folk song)

PAULINA STARK has performed as soloist with the Halle Orchestra in England under the direction of Sir John Barbirolli and with the Opera de Monte Carlo in Monaco under the direction of Lawrence Foster. A frequently featured artist with the Houston Symphony, she has also portrayed many leading roles with the Houston Grand Opera. She has been guest artist with the Dallas Symphony under Eduardo Mata, in concert with chamber orchestra under Lukas Foss, on national public television for composer–conductor David Amram, and with the CBS network for Alfredo Antonini. Her recital tours have included the United States, Europe and the Far East. Ms. Stark attended Smith College and Rice University, where she earned B.A. and M.A. degrees with Phi Beta Kappa honors and later served on both language and voice faculties

DAVID GARVEY has toured all over the world as associate pianist with many of the greatest artists, among them William Warfield, Jennie Tourel, Maria Stader, Hughes Cuenod, Tatiana Troyanos, Yehudi Menuhin, Itzhak Perlman and Salvatore Accardo. Since 1953 he has been the exclusive partner of the distinguished soprano, Leontyne Price, with whom he has appeared at the White House and the prestigious Salzburg Festival, in addition to concerts here and abroad. He is currently Professor of Music at the University of Texas, Austin

Side A:

1. КОЛЫБЕЛЬНАЯ ПЕСНЯ (*Lullaby*) Alexander Gretchaninov
2. КОЛЫБЕЛЬНАЯ (*Cradle Song*) — Peter I. Tchaikovsky, Op. 16, No. 1
3. **Fiocca la neve** (*Snow is Falling*) — Pietro Cimara
4. **Kolysanka gniadego konia** (*Lullaby for a Brown Horse*) — Karol Szymanowski, Op. 49, No. 19
5. **Nana** — Manuel de Falla
6. **Wiegenlied im Sommer** (*Cradle Song in Summer*) — Hugo Wolf
7. **Bei der Wiege** (*At the Cradle*) Felix Mendelssohn, Op. 47, No. 6
8. **Wiegenlied** (*Lullaby*) Johannes Brahms, Op. 49, No. 4

Side B:

1. **Brezairola** (*Lullaby*) — Joseph Canteloube
2. **Arrorro** (*Hushaby*) — Alberto Ginastera
3. **Cancion de cuna para dormir a un negrito** (*Cradle Song to put a Negro baby to sleep*) — Xavier Montsalvatge
4. **Berceuse** (*Lullaby*) – Darius Milhaud
5. **Rozhinkes mit Mandeln** (*Raisins and Almonds*) A. Goldfaden
6. **A Lullaby** — Hamilton Harty, from "Six Songs of Ireland"
7. **O can ye sew cushions** — Benjamin Britten, from "Folk Songs of the British Isles"
8. **Lullaby** – Cyril Scott, Op. 57, No 2
9. **The Little Horses** (*Lullaby*) — Aaron Copland

The same artists have recorded for Spectrum the first domestic editions of Karol Szymanowski's "Songs of the Lovesick Muezzin" (SR 160) and of Lili Boulanger's cycle, "Clairieres dans le Ciel" (SR-126)

Cover artist FRED SAWIN attended Rice University as an undergraduate and received his Ph.D. in Physics from the University of Texas. Though a technologist by trade, he enjoys creating these images of peace and innocence

If the music in this album lulls you to sleep, don't be surprised. That's what it's meant to do All the songs are lullabies a splendid kind of music that quite literally is meant to quiet or lull children to sleep

Since earliest times, generation upon generation of children around the world have been rocked or cradled or otherwise coaxed off to sleep by listening to a gently sung lullaby. The palliative, curative and restorative benefits of lullabies almost certainly extend to the adult listener as well. As good for the nerves as meditation, they offer even the busiest of us an opportunity to relax and be won over by their magical charms

The temperament of the songs in this assemblage, then, is decidedly serene but by no means monotonous. Hamilton Harty's "I'll Set You a Swing" or Mendelssohn's "Bei der Wiege" are more lively than lulling, although always loving In contrast, Milhaud's "Hebraic Song" or Brahms' "Wiegenlied" quiet with their exquisite calm, while Montsalvatge's dreamy tango rhythm rocks gently

But whatever the composers' colorations, this collection of seventeen lullabies from many nations, chosen with care from an inexhaustible supply and performed with grace and beauty, should please music lovers of all ages and tastes Only lullabies from nations that use Western compositional modes are included ones that the artists felt were particularly suited to a combination of classical voice and accompaniment though other cultures could as readily provide representative samples. It is hoped that these lullabies will bring a touch of beauty and pure pleasure, to your own reveries

Luisa Kreisberg

SPECTRUM
Division of UNI-PRO Recordings
Harriman, New York 10926

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L.C. No. 83-743300
Recorded and edited by Tom Lazarus, Labyrinth Sound, N.Y.C.
Mastered at Sound Technique, N.Y.C.
Photo: Tom Holt — Third Eye
Timings:
Side A: 1:53 — 4:00 — 2:51 - 1:42 1:32 — 2:50 3:14 — 1:55/20:20
Side B: 3:08 — 2:07 — 2:27 — 1:33 — 3:30 — 2:42 — 2:07 2:08 2:42/22:54

MAGICAL

BAROQUE TRUMPET

M. Kejmar J. Pokorná



MAGICAL BAROQUE TRUMPET

Miroslav Kejmar — TRUMPET
Jiřina Pokorná — ORGAN

STRANA 1 / SIDE ONE

1. **Henry Purcell** (1659—1695)
   TRUMPET TUNE 1:18
2. **Tomaso Giovanni Albinoni** (1671—1750)
   CONCERTO IN B 9:02
   (arr. Jean Thilde)
   I. Allegro 3:44
   II Andante 2:28
   III. Allegro 2:44
3. **Georg Philipp Telemann** (1681—1767)
   AIR 2:30
4. **Georg Friedrich Händel** (1685—1759)
   SUITE D DUR 9:02
   (arr. Ludwig Güttler)
   I. Ouvertura 1:46
   II. Allegro (Gigue) 2:12
   III. Aire (In Tempo di Menuetto) 2:18
   IV. Bourrée 1:24
   V. March 1:15

22:01

STRANA 2 / SIDE TWO

5. **Johann Sebastian Bach** (1685—1750)
   ARIOSO FROM CANTATA 2:53
6. **Giuseppe Romanino CONCERTO** 10:41
   (arr. Friedrich Kircheis and Ludwig Güttler)
   I. Allegro 4:24
   II. Andante 2:37
   III. Allegro 3:37
7. **Georg Philipp Telemann** (1681—1767)
   AIR DE TROMPETTE 1:12
   (arr. Jean Thilde)
8. **Johann Sebastian Bach** (1685—1750)
   AIR FROM SUITE n. 3 3:39
9. **Johann Sebastian Bach/Charles Gounod**
   AVE MARIA 2:49
10. **Georg Friedrich Händel** (1685—1759)
    GLORIA IN EXCELSIS DEO 2:55
    (arr. Antonín Vaigl)

24:23

Počátek osmnáctého století, období vrcholného baroka, je v hudbě dobou oje dinečně prudkého vyzařování italského tvůrčího živlu do celé Evropy. Takřka mar notratně rozdávala hudební Itálie svého génia a ani nejvěčší mistři a dovršitelé barokní doby — Johann Sebastian Bach (1685—1750) a Georg Friedrich Händel (1685—1759) se ve své tvorbě neobešli bez italských zkušeností. Bach si opsal a pak ve svých dílech použil nejen celé skladby autorů jako Antonio Vivaldi, Be nedetto Marcello, ale použil i jednotlivá témata Giovanni Legrenziho nebo To maso Albinoniho (Fuga A dur BWV 950 a Fuga h mol BWV 951). Od italských mistrů a zejména od Vivaldiho se Bach učil přehlednosti a pregnanci jejich melo dického myšlení, výraznosti a zapamatovatelnosti jednotlivých melodických nápa dů. A tak všechny tři slavné a mnohokrát upravované melodie Johanna Sebastia na Bacha, prezentované na tomto CD, nesou i stopy oněch italských vlivů a zaujmou dnešního posluchače nádherně klenutou kantilénou

Georg Friedrich Händel, jehož hudební tvorba i všechny další aktivity jsou spjaty především s Londýnem, rovněž velmi intenzívně vstřebával italské hudeb ní prostředí a jeho myšlení. Pobýval zde v letech 1706—1710 a setkal se s mnoha významnými osobnostmi — Bernardo Pasquini, Arcangelo Corelli nebo Alessan dro a Domenico Scarlattiové. Händel pak přichází do Anglie, kde ještě žije tradi ce jednoho z nejlepších a nejvážanějších mistrů sedmnáctého století — Henry Purcella — autora opery Dido a Aeneas. Na CD je Purcell zastoupen drobnou skladbou přinášející typicky slavnostní a lesklou melodiku. Anglickou hudbu re prezentuje i Jeremiah Clarke, jehož Trumpet Voluntary bylo dlouho připisováno Purcellovi. A není divu, stylově svědčí tato hudba o velké příbuznosti

Bachovým a Händelovým současníkem byl Georg Philipp Telemann (1681—1767), varhaník a skladatel působící jako chrámový ředitel hudby v Ham burku. Jeho rozsáhlé dílo zahrnuje asi čtyřicet oper, stovky kantát, šest set suit a serenád a množství komorních skladeb. Stylově stojí mnohdy již na rozhraní ba roka a následujícího tzv. galantního slohu. Ve své době byl oceňován více než Bach

Vedle méně známých nebo menších mistrů jako byli Tomaso Albinoni nebo Giuseppe Romanino — oba jsou zastoupeni typickou formou tříčástného Concerta — nesmí ve výběru z doby vrcholného baroka chybět Antonio Vivaldi (1672—1741), jeden z největších melodiků své doby, geniální skladatel, kapelník a houslový virtuóz. Jeho život je spjat s Benátkami. Vivaldiho tvorba přes žánrovou pestrost (opery, kantáty, oratoria) přinesla zejména definitivní kodifikaci tří částného concerta — napsal jich stovky a dodnes jsou stále žijícím svědectvím obdivuhodně bohaté a moderní melodické invence

Všechny skladby zaznívají v úpravách pro trubku a varhany — oba nástroje jsou pro dobu vrcholného baroka příznačné. Dalším typickým rysem této doby je i odvážné přenášení technických prvků jednoho nástroje jinému, uplatňování vo kálních technik v instrumentální sazbě a řada dalších odvážných postupů. Doba se nebála ani transkripcí — ostatně samo dílo Johanna Sebastiana Bacha je toho svědectvím, a tak i úpravy na tomto CD jako by chtěly navazovat na dobovou praxi.

Miroslav Kejmar je již dvacet let prvním trumpetistou České filharmonie, čas tým sólistou a v současné době i členem souborů Pražští šesťoví sólisté a Prague Brass Ensemble. Jeho důkladné hudební vzdělávání začalo v Liberci na Vojenské hudební škole a pokračovalo na konzervatoři a Akademii múzických umění v Pra ze. Nahrával pro firmy Supraphon, Panton, Opus, Naxos. Hostoval v mnoha ze mích Evropy i v zámoří

Koncertní činnost **Jiřiny Pokorné**, absolventky pražské konzervatoře a Akade mie múzických umění v Praze, se rozvíjí od roku 1972. Často účinkuje jako sólistka a spolupracuje s řadou českých koncertních umělců. Nahrává pro firmu Su praphon, její umění znají posluchači v mnoha zemích Evropy



The beginning of the eighteenth century, the period of LATE baroque, is in music the time of a unique emanation of the Italian creative spirit throughout the whole of Europe. Italy lavishly gave out its musical genius and even the greatest masters and crowning spirits of the baroque period — Johann Sebastian Bach (1685—1750) and George Frederick Handel (1685—1759) could not do with out Italian experience. Bach copied and later used in his work not only whole compositions of composers like Antonio Vivaldi and Benedetto Marcello, but also the works of Giovanni Legrenzi and Tomaso Albinoni (the Fugue in A-major BWV 950 and Fugue in B-minor BWV 951). It was from Italian masters and espe cially from Vivaldi that Bach learned the lucidity and pregnancy of their melodic thinking, the expressiveness of their ideas and how to make these ideas stay in the listener's memory. And so the three famous and so many times arranged melodies of Johann Sebastian Bach presented on this compact disk bear traces of Italian in fluence and capivate the contemporary listener by their beautiful cantilena

George Frederick Händel, whose work and all further activities are to a large extent connected with London, also intensively absorbed the Italian musical mi lieu and its ideas. He lived in Italy from 1706 till 1710 and there he met many prominent people such as Bernardo Pasquini, Arcangelo Corelli and Alessandro and Domenico Scarlatti. When Händel came to England the tradition of Henry Purcell, one of the greatest and most respected masters of the seventeenth centu ry, the author of the opera Dido and Aeneas, was still alive. On this CD Purcell is represented by a small composition with typical festive and brilliant melodies English music is represented by Jeremiah Clarke, whose Trumpet Voluntary was for a long time ascribed to Purcell. And no wonder, the similarity of style is re markable

Georg Philipp Telemann (1681—1767), organist and composer, director of music at the Hamburg cathedral, was a contemporary of Bach and Handel. His extensive work includes about forty operas, hundreds of cantatas, six hundred suites and serenades and a large amount of chamber music. In so far as his style concerned he stands between the baroque and the so called gallant style. During his lifetime he was more appreciated than Bach

Beside less known or smaller masters such as Tomaso Albinoni and Guiseppe Romanino (both are represented by a typical concerto in three movements) Anto nio Vivaldi (1678—1741) cannot be omitted in a selection from the period of late baroque. He is one of the greatest masters of melody of the time, a gifted compos er, conductor and violin virtuoso. His life is connected with Venice. His work is varied (operas, cantatas, oratorios) but above all it brought a definite codification of the concerto in three movements — he wrote hundreds of them and they are a living testimony of his wonderfully rich and modern melodic invention

All the compositions presented are arranged for trumpet and organ — these two instruments are typical for the period of late baroque. A further typical trait of the period is the transfer of technical elements of one instrument to another the use of vocal techniques in instrumental passages and many other daring inno vations. The period was not afraid of transcriptions, the work of Johann Sebastian Bach himself is a testimony of this fact, and so the arrangements on this CD would like to take up this custom of the baroque period

Miroslav Kejmar has been for twenty years the first trumpet player of the Czech Philharmonic Orchestra. He often plays as soloist and at present he is a member of the Prague Wind Instrument Soloists and of the Prague Brass En semble. He began his musical education at the Military Musical School of Liberec and continued at the Conservatory and Academic of Musical Arts in Prague. He has recorded for Supraphon, Panton, Opus and Naxos
He has played in many countries, both in Europe and overseas

Jirina Pokorna completed her studies at the Conservatory and at the Academy of Musical Arts in Prague. She began her concert career in 1972, often plays as a soloist and collaborates with many Czech concert artists
She has recorded for Supraphon and her art is known to audiences in many coun tries of Europe

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JEFF SUE DUFFIELD
COUPLE OF CHANGES

SJD / 1024

Produced by Jeff Duffield

Bass / Steve Giberson

Guitars / Phil Harnly

Drums / Rick Goshert

Keyboards / Jeff Duffield

All Vocals / Jeff & Sue Duffield

Strings & Brass Arranged & Conducted by Mike Crotty

Engineer / Pete Helfrich

Recorded at Helfrich Recording Labs, Allentown, Pa.

Photography / John Ulissi

Art Direction / Charles Panek

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SIDE 1

Couple of Changes 3:28
S. Duffield ©1978

Your Love Broke Through 4:01
K. Green, R. Stonehill, T. Fishkind
April Music ASCAP

Bread Upon The Water 2:34
B. & J. Grine
Birdwing/Mighty Music ASCAP

Friendship 3:34
S. Duffield ©1978
"for Carla, a special friend"

SIDE 2

With Every Breath I Take 2:50
Aldridge, Lexicon Music ASCAP

We Shall See The King 2:26
J.B. Vaughan, P.D.

Soon and Very Soon
A. Crouch, Lexicon, BMI

Unsaved Loved Ones 3:28
S. Duffield ©1978

Because Of You 2:24
K. Green, April Music ASCAP

Go In Peace 3:08
S. Duffield ©1978
"dedicated to my parents, Al & Naomi Beatty"



JEFF AND SUE DUFFIELD


Under
New
Management
I'm Gonna Rise!

Under New Management

Under New Management, Who Are They? Nine young people taking a year of their lives to share the excitement they have found in the person of Jesus Christ

I'm Gonna Rise!, What is it? The flight of all flights when the Lord returns to take those who have trusted in Him to His heavenly home, Heaven.

How About Me? Trust in Jesus Christ as your personal Savior, go under new management, it is the only way to live, and to fly!

Arranged and Conducted by Stan Morse
Produced by Jay L. Kempton
Engineered and Mixed by Darrell Powell and Jerry Morton
Recorded at Burlap Sound, Anderson, Indiana
Mastered by Gary Heddon at Discwerks

Session Musicians
Keyboards/Randy Hammel
Bass/Steve Dokken
Drums/Bob Airis & Steve Hanna
Guitar/Lindsay Hopkins & Darrell Powell
Trumpets
Larry Hall, Ken Austin, Steve Robinette
Trombones
Stan Morse, Flip Miller, Brian Benjamin
Woodwinds/Greg Imboden
Strings/The Burlap Strings

Jacket Design/Jay L. Kempton
Photography/Garry Chilluffo

Our Thanks To The Indiana Repertory Theatre and Gersh For Locations



Under New Management

Barry Luz, lead singer, Cathy Chaskel, soprano, Bobbie Anderson, alto Denise Feiser, soprano, Scott Kerns, vocals and drums Alan Craig, vocals and guitar Fred Swihart bass Mark Hunke, keyboards Dave Mills, sound

A musical experience from Campus Life



Side 1
Never Understood
Soon and Very Soon
I'd Rather Have Jesus
Fresh Surrender
How Great Thou Art
Side 2
I'm Gonna Rise
Jesus
My Tribute
Shout It, Jesus Is Coming
Brand New Touch

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Released by COLUMBIA-CANNON-WARNER Distributors Limited

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Side One 1. Fanfare/Main Title (The Journey) 2. Book Of Love Poems 3. Marks And Co. 4. Dear Speed (Piano: Leslie Pearson) 5. *Christmas Gift, 1949 (Sussex Carol) 6. Nora Writes 7. Corelli: Church Sonata In A (Violin: Gavwyn Wright) 8. Pilgrimage - Helene And Frank 9. The Wedding

Side Two 1. The Subway 2. Love Between Friends 3. "Tred Softly..." 4. Helene's First Letter 5. Business As Usual 6. Festival of Britain Conga 7. Daydream/Meeting Ginny And Ed 8. The Move, 1958 9. *New Year, 1960 (Auld Lang Syne) 10. Hopes Fade/Condolence 11. Love Between Friends (Reprise)/Closing Credits

All Titles Composed by George Fenton Except: *Traditional, arranged by Fenton/Stewart

Orchestrations by George Fenton, Robert Stewart, John Warren • Orchestra Leader: Gavwyn Wright • Oboe d'amore: Michael Jeans
Kantele And Dulcimer: John Leach • Irish Flute: Andy Findon
Recorded at Olympic Studios, July 1986 by Keith Grant • Digital Mastering at Studio 44 • Special Thanks: David Jones
Executive Producers: Tom Null and Richard Kraft • Mastering Engineer: Michele Stone • Matrix: Ric Hancock and Jim Limbean
Music: Copyright Control • UK Album, release co-ordination: David Stoner • © & ℗ 1986 Columbia Pictures Industries Inc.
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DOUG HICKS

AND THE CINNAMON TWIST BAND

The only one I wanted

DOUG HICKS

AND THE CINNAMON TWIST BAND

SIDE 1
1 Your the one
2 The only one I wanted
3 Sweet Caroline
4 Summertime
5 Over the rainbow

SIDE 2
1 Old time Rock and Roll
2 When a man loves a woman
3 The wanderer
4 My girl
5 What kind of fool Am I

All arranging and sequencing: Jon Oosterling
Except: When a Man Loves a Woman
Arranged by: Michael Lawrence
Keyboards on Over the Rainbow: George Tandy
Guitar: Michael Lawrence
Alto & Tenor Saxophones: Billy Ross
Clarinet, flute, tenor & baritone saxophone: Jon Oosterling

Produced by: Jon Oosterling & Ysaura "Eze" Hernández
Engineered by: Mike McNamee
Recorded and Mixed at Sync Studios, Miami, Florida

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Trumpet: Ken Falks
Trumpet: Mike Maxwell
Trombone: Dana Alexander
Flute: Mark Ralston
Drum Programming: Ysaura "Eze" Hernández
Back ground vocals: Jon Oosterling, Ysaura "Eze" Hernández, Doug Hicks, Fawn Pollock
All lead vocals by: Doug Hicks

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CONCERTO ALL'OPERA DI PARIGI
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Registrazione dal vivo



45

FONIT CETRA

LATO 1

CARL MARIA VON WEBER
(1786-1826)

Euryanthe op. 81
Ouverture [9'10"]

JOHANNES BRAHMS
(1833-1897)

Variazioni su un tema di Haydn op. 56
[20'10"]

LATO 2

FRANZ SCHUBERT
(1797-1828)

Sinfonia N. 8 in si minore "Incompiuta"
1. Allegro Moderato [11'33"]
2. Andante con Moto [11'58"]

LATO 3

LUDWIG VAN BEETHOVEN
(1777-1827)

Sinfonia N. 5 in do minore op. 67
1. Allegro con brio [8'14"]
2. Andante con Moto [10'50"]

LATO 4

3. Scherzo / 4. Allegro [15'18"]

Berliner Philharmoniker
Direttore: Wilhelm Furtwängler

Registrazione dal vivo effettuata il 4.5.1954
all'Opéra di Parigi

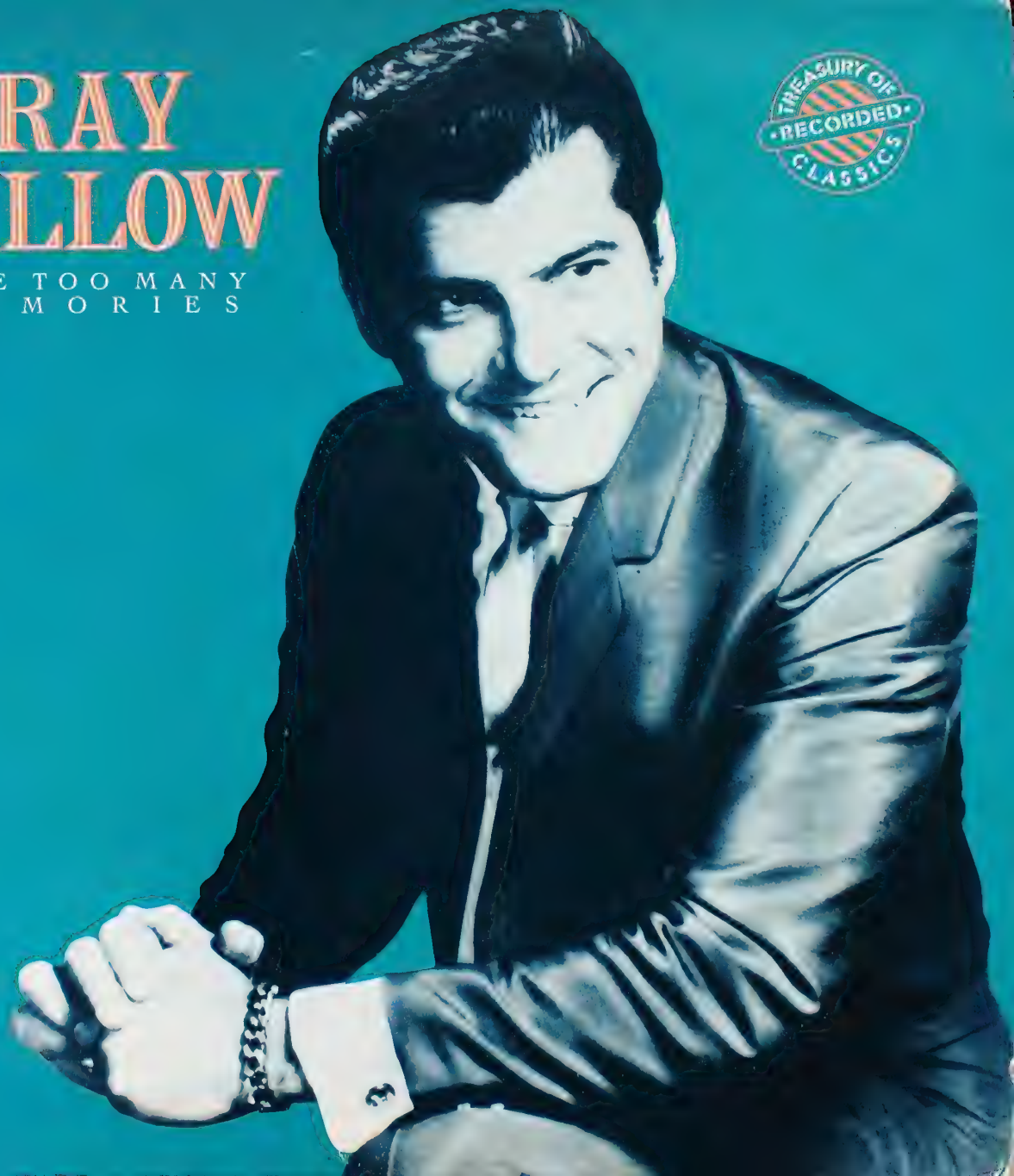
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2

THE DAYS OF YOU AND ME

YOU'RE ONE MEMORY I'D LIKE TO MAKE AGAIN

HOW MUCH CAN LOVE TAKE

JULIE LOVED BOSTON MORE THAN ME

WE'RE TOGETHER AGAIN

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093
BESOS INOLVIDABLES
Me Dices Que Te Vas
LOS DIEZ MANDAMIENTOS
Doce Campanadas
EL GOLPE
Mi Desquite

Stereo

SAN GERMAN
093

Ayer y Hoy con
EMILIO QUIÑONES

LADO A

1. EL GOLPE – Julio Arzuaga - (Bolero)
2. LA RULETA DEL AMOR – Angel Vélez - (Bolero)
3. DOCE CAMPANADAS – Angel Vélez - (Bolero)
4. SUFRIENDO - Julito Arzuaga - (Bolero)
5. ME DICES QUE TE VAS – Emilio Quiñones - (Bolero)

LADO B

6. BESOS INOLVIDABLES – Emilio Quiñones - (Bolero)
7. SAL Y AGUA – Julito Arzuaga - (Bolero)
8. DIEZ MANDAMIENTOS – Angel Vélez - (Bolero)
9. MI DESQUITE – Otilio Arzola - (Vals)
10. LA RULETA DE LA VIDA – Luis Kalaff - (Bolero)

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003
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Two Irish Lads

Billy Hickey and Ken Byrne with their Band



SIDE 1

1. Mountains of Mourne
2. Selection of Reels
   - Brakedown
   - Hickey Reel
   - Reconciliation
3. Bainbridge Town
4. Boolavogue
5. Little Town in the Old County Down
6. Selection of Reels
   - Mason's Apron
   - Miss McCloud's

SIDE 2

1. The Foggy Dew and Eileen Og
2. Selection of Jigs
   - Cock of the North
   - Bridge of Athlone
   - Tell Her I am
3. It's a Great Day For The Irish
   - Dear Old Donegal
   - Lanigan's Ball
4. The Wild Colonial Boy
5. Kathleen
6. The Snowy Breasted Pearl

BILLY HICKEY

Billy Hickey has been playing Irish Music for many years commencing at the age of 13 with the St. Brendan's Ceili Band, a popular group that made many radio broadcasts on the Irish Radio Service - Radio Eireann.

Coming to New York with his family in the late 60's, Billy has enjoyed much success in the Irish music field in New York and together with the very fine voice of Ken Byrne present a very pleasant program.

The music rendered by Billy Hickey's accordion captures the spirit of our people; the jigs and reels along with the voice of Ken Byrne makes it all the better.

KEN BYRNE

Ken hails from Navan. Co. Meath. During his long career as a musician, he appeared at many of the major clubs and hotels including the musical spots in the Greenwich Village area, but Ken was at his happiest when singing the songs of his countrymen.

You are sure to enjoy his rendition of The Mountains of Mourne, Bainbridge Town and Little Town in the Old County Down. Listen to Ken Byrne for a minute and you find yourself listening for hours.

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Ken Byrne – Vocals
Piano – John Weed
Bass – Frank McKenna
Guitar – Ollie Egan
Drums – John Butler

Studio – Master Sound Productions
Engineer – Dave Brody
Produced by – Billy Hickey and Ken Byrne
Photographs – Max Robinson

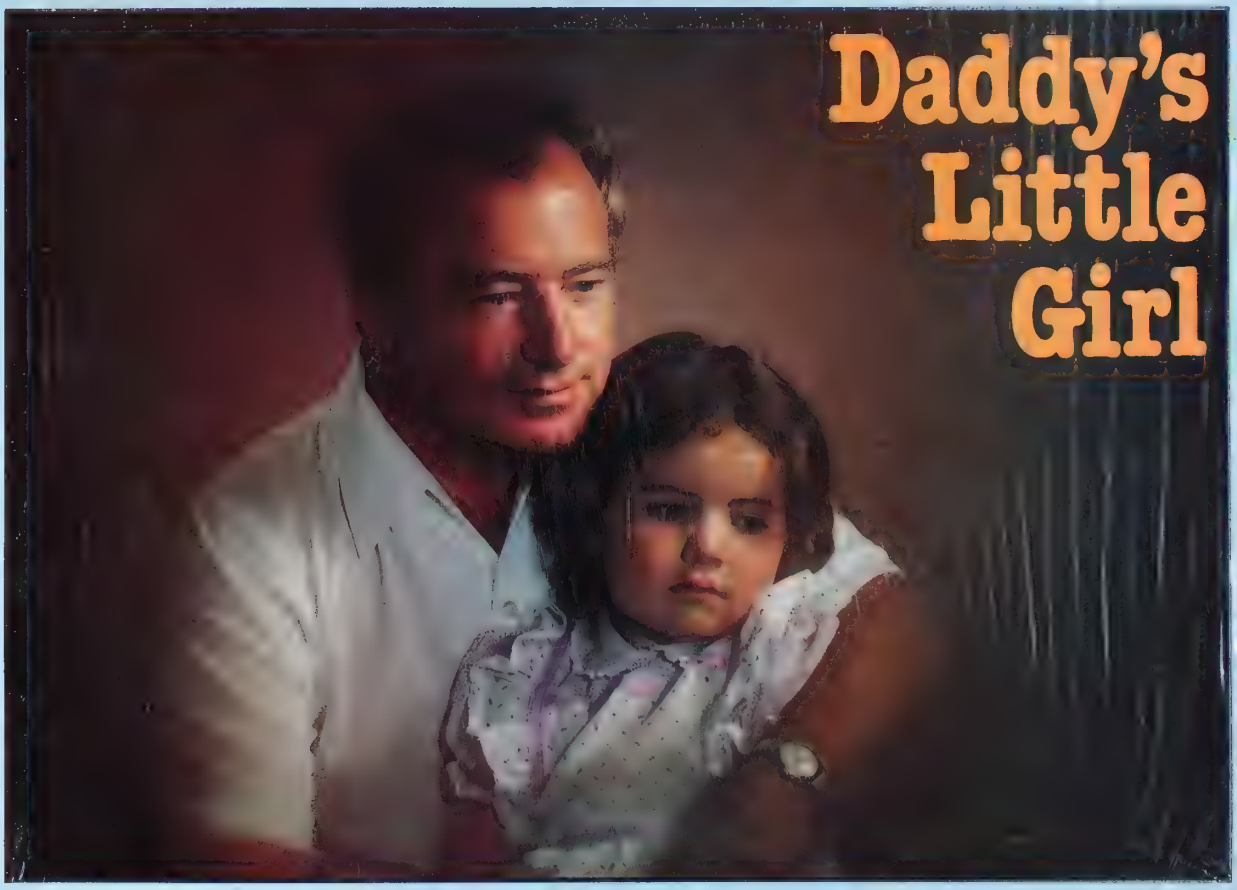
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AL LOGAN

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AL LOGAN

Daddy's Little Girl

When I first heard the tape of this album at Rainbow Headquarters, it recalled some of my fondest memories in Variety, when I had the pleasure of introducing Al Logan on stage at venues throughout the British Isles.
Wherever he appeared his mellow vocal tones invoked the same warm appreciation from the audience. His easy, relaxed and highly praised presentation on stage belied the constant rehearsing and meticulous preparation of this truly professional artiste. This intimate style of singing brought him instant success on local television and "top of the bill" status in the theatre. But, all too soon, we at home were to lose the sounds of his talent. Al was soon to gain an international reputation, when he was asked to take part in a concert tour of the United States. America took to his special interpretation of the ballad and that concert tour lasted for ten years with the release of eight best selling albums in that country.
The reason for Al's success can be heard on this record. As we listen, we become part of one big family, and as he sings for his own little daughter, Edel, "Daddy's Little Girl", he gives us the true feeling of family. I know I echo the thoughts of his large family of fans when I say, "WELCOME HOME AL."

BIRDY SWEENEY

AL LOGAN
(Album) R.B.A. 109
(Cass.) R.B.C. 109

Side One
1 LITTLE GIRL OF MINE
2 YOUR MY BEST FRIEND
3 TWO LOVES
4 TWELFTH OF NEVER
5 THOSE BROWN EYES
6 MY HEART AND I

Side Two
1 THE ROSE OF CASTLEREA
2 GENTLE ANNIE
3 MAGGIE
4 WHAT A WONDERFUL WORLD
5 THE CLIFFS OF DOONEEN
6 *(Medley)*
COME BACK TO ERIN
MY WILD IRISH ROSE

Photography: Neefus Hudson, New York.

This Record is dedicated to my daughter Edel. AL LOGAN

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across the sea to Ireland



michael "Jesse" owens

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STEREO

REGO 22000

across the sea to ireland
michael "jesse" owens

SIDE A

1.	COME WITH ME MOLLY (Jesse Owens/Arr. James Keane) Gleneagle Music, B.M.I.	3:08
2.	THE RARE OLD TIMES (Mooney) Emma and Celtic Music	4:30
3.	SATURDAY NIGHT IN DUBLIN (Mike Carroll) Gleneagle Music, B.M.I.	4:00
4.	YOU'RE A FRIEND OF MINE (Mike Carroll) Gleneagle Music, B.M.I.	3:10
5.	AGHADOE (Jesse Owens/Oliver Egan)/Arr: Michael Owens) Gleneagle Music, B.M.I.	2:56
6.	NEW YORK GIRLS (Trad.) Arr. Oliver Egan	2:55

SIDE B

1.	BOTANY BAY (Trad.)	2:10
2.	THE WILD RAPAREE (Charlie McGee)	3:32
3.	HOMEWARD BOUND (Eamon O'Shea)	1:53
4.	MY GREEN VALLEYS (Glen Reid Morning Music, B.M.I./Arr. Oliver Egan)	4:30
5.	THE ROSE OF MOONCOIN (Trad.)	4:49
6.	BOUND DOWN FOR NEWFOUNDLAND (Trad.)	3:56

MICHAEL 'JESSE' OWENS is a native of Dublin, Ireland where he is well known to radio and T.V. audiences. Since coming to New York, he has repeated his success with appearances in Carnegie Hall, The Mike Douglas Show, The Today Show, as well as his own C.B.S. TV Special. His song, "Come With Me Molly" was the theme song for "The Unwanted" starring Richard Boone. James Keane, also from Dublin, has appeared with Jesse for the last twelve years and is well respected as one of the foremost button-key accordionists anywhere. Jesse and James can be heard together with Dave Prouty (Piano) and Barry Wiesenfeld (Bass) at Jim Brady's located in the financial section of New York.

JOE RUANE

Special thanks to Mike Carroll for writing two songs for me for this album; also, for his assistance in providing vocal backing with Danny O'Connor.
Dedicated to my first son, Michael Patrick, and my new son, Brian Francis, born the day after completion of this album.

BEAUTIFUL ERIN! I LEAVE THY SHORE
FOR A HOME FAR OVER THE SEA;
BUT WHERE NIAGARA'S WATERS ROAR
THIS HEART WILL STILL BEAT FOR THEE
IN FANCY, I'LL ROAM THE MOUNTAINSIDE
WHERE THE HOMES OF MY FATHERS STAND;
AND I'LL SING AMID THE DARK WOODS WIDE,
THE SONGS OF MY OWN GREEN LAND.

CREDITS

MICHAEL 'JESSE' OWENS	—	Vocals and Guitar
JAMES KEANE	—	Accordion
BILL LAWLOR	—	Piano and Arpomni
PADDY HIGGINS	—	Drums
TOMMY MULVIHILL	—	Mandolin
OLIVER EGAN	—	Guitar and Banjo
BARRY WIESENFELD, DANNY O'CONNOR, TOMMY MULVIHILL	—	Bass Guitar
DAVE MERRILL & DAVE BRODY	—	Recording Engineers

PRODUCED BY: OLIVER EGAN
COVER PHOTO: MARY ANN OWENS



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AMPHION



CL2114

THE ART OF HEINRICH SCHÜTZ

The Telemann Society Chorus and Recorder Ensemble

THEODORA SCHULZE, conductor

JOHN DENNISON and MILLARD WILLIAMS, basses—JOHN FERRANTE, tenor—FRANCES PAVLIDES and EVELYN COSTON, altos—EILEEN LAURENCE, PAULINE DOMANSKY, and MARJORIE JOINER, sopranos—DOROTHY WALTERS, organ

an AMPHION combination stereo/monaural release

THE ART OF HEINRICH SCHÜTZ

The Telemann Society Chorus and Recorder Ensemble

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SIDE I — 19:58

The Seven Sayings which our Blessed Savior and Redeemer JESUS CHRIST Uttered from the Tree of the Cross
Baerenreiter Ed. No. 1577

Introitus (chorus):
When Jesus to the Cross was Nailed,
And 'ere the Spear His Side Impaled,
In Anguish Cruel and Bitter,
The Seven Words which Jesus Spake,
Let us in Our Hearts Consider.
Symphonia (recorder ensemble).
Evangelist (alto): And it was the Third Hour, and they Crucified Him. But He Spake:
Jesus: Father, Forgive them; for they Know Not what they Do.
Evangelist (tenor): Now there Stood by the Cross of Jesus His Mother, and His Mother's Sister, Mary the Wife of Cleophas, and Mary Magdalene. When Jesus therefore saw His Mother, and the Disciple Standing by, He saith unto His Mother:
Jesus: Woman, behold thy Son!
Evangelist (tenor): Then saith He to the Disciple:
Jesus: John, behold thy Mother!
Evangelist (tenor): And from that Hour that Disciple took Her unto his own Home.
Evangelist (soprano): And one of the Felons which were Hanged railed on Him, saying:
The Felon Crucified at the Left Hand of Jesus: Be thou the Christ? Then Save Thyself and Us!
Evangelist (soprano): But the Other answering Rebuked him, saying:
The Felon Crucified at the Right Hand of Jesus: Dost not thou Fear God, seeing thou art in the Same Condition? And we indeed Justly; for we receive the Due Reward of our Deeds; but This Man hath done Nothing Amiss.
Evangelist (soprano): And he said unto Jesus:
The Felon Crucified at the Right Hand of Jesus: Lord! Remember me when Thou Comest into Thy Kingdom!
Evangelist (soprano): And Jesus said unto him:
Jesus: Verily I say unto thee, this Day shalt thou be with Me in Paradise.
Evangelist (chorus): And about the Ninth Hour Jesus Cried with a Loud Voice, saying:
Jesus: Eli, Eli, Lama Sabachthani?
Evangelist (chorus): which is Interpreted:
Jesus: My God, My God, Why hast Thou Forsaken Me?
Evangelist (alto): After this, Jesus knowing that All Things were now Accomplished, that the Scripture might be Fulfilled, saith:
Jesus: I thirst.
Evangelist (tenor): And one of the Soldiers ran and filled a Sponge full of Vinegar and Hyssop, and put it on a Reed, and put it to His Mouth. When Jesus therefore had Received the Vinegar, He said:
Jesus: It is Finished.
Evangelist (tenor): And he Cried Again with a Loud Voice:
Jesus: Father, into Thy Hands I Commend My Spirit.
Evangelist (chorus): And having Said Thus, He Bowed His Head and gave up the Ghost.
Symphonia (recorder ensemble): The same music as before.
Conclusio (chorus):
Who God's own Passion Holds in Awe,
And oft Recalls His Seven Words,
Him will God then Justly Keep
Both Here on Earth with Holy Grace,
And Yonder in th'Eternal Place.

The Telemann Society Chorus and Recorder Ensemble
Theodora Schulze, conductor

Jesus — John Dennison, basso; The Felon at the Right Hand of Jesus — Millard Williams, bass; The Felon at the Left Hand of Jesus — Frances Pavlides, alto; Evangelists — Eileen Laurence, soprano; Evelyn Coston, alto; John Ferrante, tenor.

SIDE II

Band 1—2:31
Metrical Psalms
Selected from the so-called "Becker Psalter" (published in 1661). Baerenreiter Ed. No. 984.
Numbers 1—34—64
The Telemann Society Chorus
Theodora Schulze, cond.

Band 2—3:16
"Bringt her dem Herren"
From the Kleiner Geistlichen Konzerten, vol. 1 (1636). Baerenreiter Ed. No. 1701.
Bring Hither unto the Lord, the Almighty, all Honor and Strength. Alleluja. Bring Hither unto the Lord Honor to His Name; Worship the Lord in Holy Adornment. Alleluja. Let All Nations Pray unto Thee and Sing Thy Praise, Singing Thy Name with Praise. Alleluja.
Eileen Laurence, soprano
Dorothy Walters, organ

Band 3—2:33
Metrical Psalms, continued
Numbers 18—33—41
The Telemann Society Chorus

Band 4—3:26
"O lieber Herre Gott"
From the Kleiner Geistlichen Konzerten, vol. 4. Baerenreiter Ed. No. 1138.
O Dear Lord, Waken us, that We may be Ready when Thy Son Cometh, to Receive Him with Joy, and to Serve Thee with Pure Heart through Him, Your Dear Son Jesus Christ. Amen.
Eileen Laurence and Pauline Domansky, sopranos
Dorothy Walters, organ

Band 5—3:12
Metrical Psalms, continued
Numbers 85—96—117
The Telemann Society Chorus

Band 6—3:24
"Der Herr ist meine Stärke"
From the Symphoniae Sacrae, vol. 2 (1647). Baerenreiter Ed. No. 499.
The Lord is My Strength and My Salvation; His is my Song of Praise. He is My God; I will Praise Him. He is My Father's God; I will Magnify Him. Lord, Who is Like unto Thee under the Gods? So Mighty, so Holy, so Awesome, so Praiseworthy, so Miraculous! I shall Sing to the Lord my Whole Life Long, and Praise my God so Long as I exist.
Marjorie Joiner, soprano
Theodora and Richard Schulze, soprano recorders
Dorothy Walters, organ

Band 7—2:26
1. Metrical Psalms, continued
Numbers 147—150
2. Responsorium printed at end of collection
Intonation: Let All who have Breath Praise the Lord.
Chorus: Alleluja.
The Telemann Society Chorus
Theodora Schulze, cond.
Dana Deer, baritone

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THE JUDDS

From the album "HeartLand" 5916-1-R



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STEREO
33 1/3



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1. Don't Be Cruel 2:28
   (Elvis Presley/Otis Blackwell)
2. I Know Where I'm Going 3:38
   (Don Schlitz/Craig Bickhardt/Brent Maher)
3. Why Don't You Believe Me 3:27
   (Don Potter/Don Schlitz/Brent Maher)
4. Cow Cow Boogie 4:29
   (Don Raye/Gene DePaul/Benny Carter)
5. Turn It Loose 3:43
   (Don Schlitz/Craig Bickhardt/Brent Maher)

THE JUDDS

From the album "HeartLand" 5916-1-R

J-0287-A
STEREO
33 1/3

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   (Elvis Presley/Otis Blackwell)
2. I Know Where I'm Going 3:38
   (Don Schlitz/Craig Bickhardt/Brent Maher)
3. Why Don't You Believe Me 3:27
   (Don Potter/Don Schlitz/Brent Maher)
4. Cow Cow Boogie 4:29
   (Don Raye/Gene DePaul/Benny Carter)
5. Turn It Loose 3:43
   (Don Schlitz/Craig Bickhardt/Brent Maher)

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1. Don't Be Cruel 2:28
   (Elvis Presley/Otis Blackwell)
2. I Know Where I'm Going 3:38
   (Don Schlitz/Craig Bickhardt/Brent Maher)
3. Why Don't You Believe Me 3:27
   (Don Potter/Don Schlitz/Brent Maher)
4. Cow Cow Boogie 4:29
   (Don Raye/Gene DePaul/Benny Carter)
5. Turn It Loose 3:43
   (Don Schlitz/Craig Bickhardt/Brent Maher)

The Glen Ellyn Children's Chorus

Doreen Rao, Director



GLEN ELLYN CHILDRENS CHORUS

Doreen Rao, Director
Sandra Stoneham, Associate Director/Accompanist
Scott Gilmore, Director, Opera Workshop
Charles Crain, Assistant Director/Vocal Coach
Barbara Tijburg, Manager



On tour in Atlanta, Georgia

About The Chorus

The Glen Ellyn Children's Chorus is composed of 100 children from the small suburban community of Glen Ellyn, Illinois. Sponsored by the Glen Ellyn Park District, the children range in age from 8 to 15.

Under its musical director, Doreen Rao, the children's chorus is actively involved in concerts, educational programs, choral workshops, recording and touring. The Glen Ellyn Children's Chorus was described by CBS television as "ordinary children making extraordinary music."

Since their first symphony appearance, the children have performed regularly with the Chicago Symphony Orchestra and Chorus under Sir Georg Solti, Seiji Ozawa, Claudio Abbado, Daniel Barenboim, James Levine and Margaret Hillis. In the words of Margaret Hillis, they are "the finest children's chorus I have ever heard." Sir Georg Solti wrote of "their innate musicality as well as their highest standard of excellence."

The chorus has recorded Mahler's *Third Symphony* with the Chicago Symphony Orchestra and Chorus under James Levine for RCA Records in 1976. During the fall of 1977, the Glen Ellyn Children's Chorus accompanied the Chicago Symphony Orchestra and Chorus to New York's Carnegie Hall for the critically acclaimed performance of Mahler's *Eighth Symphony* under the direction of Margaret Hillis. In all, the children have performed Mahler's *Eighth Symphony* four separate times within the period of the last nine years, their latest performance coming within Ravinia's 1979 Mahler Festival, conducted by James Levine.

The 1978-79 season included a successful concert tour of the South from Atlanta, Georgia through Orlando, Florida; the world premiere performance of Gordon Binkerd's *On The King's Highway* and Ravinia performances with the Chicago Symphony Orchestra and Chorus.

The extraordinary things these ordinary young people do is possible because of Doreen Rao, the Glen Ellyn Children Chorus' outstanding musical director. She came to the chorus in 1972, while a Junior High School Music teacher in Bellwood, Illinois. She has since served on the faculty at Chicago Musical College of Roosevelt University in voice and choral music. Mrs. Rao received a Bachelor of Science in Music Education from the University of Illinois and a Master of Music from Northwestern University. She has conducted workshops and clinics in choral music education around the country and frequently guest conducts at choral festivals and camps for young people. Doreen Rao serves on the American Choral Director Association's National Standing Committee for Children and Boy's Choirs.

SIDE ONE:

1. Orlando di Lasso (1513-1594)
   Serve Bone
2. Christian Gregor (1723-1801)
   Hosanna
3. Johann Sebastian Bach (1685-1750) Den Tod (duet: Cantata Nr 4)
4. Giovanni Battista Pergolesi (1710-1735) From the "Stabat Mater"
   Stabat Mater
   Quando Corpus
   Amen
5. Gordon Binkerd (b. 1916)
   From "Sung Under The Silver Umbrella"
   The Christ-Child
   An Evening Falls
6. Benjamin Britten (1913-1976)
   From "A Ceremony of Carols"
   Procession
   Wolcom Yole
   This Little Babe

SIDE TWO:

7. Pierre Certon (16th century French Chanson) Je N'ose Etre Content
8. Franz Schubert (1797-1828)
   Mailied (Maying Song)
9. Robert Schumann (1810-1856)
   Were I A Tiny Bird
10. Stephen Schwartz
    (from Godspell)
    Day by Day
    Julie Hutchcroft, Solo
11. Engelbert Humperdinck
    Prayer from "Hansel and Gretel
12. Natalie Sleeth
    Love One Another
13. Raymond Hannisian
    Movin' On
    Jodi Tucci, Solo
14. Hanukah Song,
    arr.: Blanche Chass
    Hanerot Halalu
    Diane Holt
    Ravi Mhatre, Solos
15. Sy Miller and Jill Jackson
    Let There Be Peace On Earth
16. arr.: Stephen J. Ortlip
    Little David
    Wendy Balmer, verse 1
    Brian Hartman, verse 2
    Diane Cormany, verse 3
17. arr.: John Wilson
    O Who s That Yonder
    James Scavone, Solo
18. Silent Night (Traditional Carol)
19. Joy To The World (Carol)

Doreen Rao with Sir Georg Solti and young friends



Mahler, Symphony #8 Orchestra Hall, Chicago
Sir Georg Solti, Conductor

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HE GLEN ELLYN CHILDREN'S CHORUS
Doreen Rao, Director
see
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page

The Chorus

THE GLEN ELLYN CHILDREN'S CHORUS is a unique community-based music program for children grades 4-9 with an emphasis on musicianship training and vocal study through choral performance. Sponsored by the Glen Ellyn Park District and supported by grants and community contributions, the children participate in concerts, educational programs, choral workshops, recording, television broadcasts and touring. CBS television described the choristers as "ordinary children making extraordinary music".

Founded in 1965 by former Glen Ellyn resident Barbara Born, the chorus has enjoyed a history of accomplishment and excellence. For the past eleven years the children have performed regularly with the Chicago Symphony Orchestra and Chorus under Seiji Ozawa, Claudio Abbado, Daniel Barenboim, James Levine, Margaret Hillis and Sir Georg Solti. They have sung in Chicago's Orchestra Hall, Civic Opera House, Auditorium Theatre, Ravinia Festival, Grant Park Summer Concerts and New York's Carnegie Hall. The chorus has also performed with the St. Louis Symphony under Jerzy Semkow and frequently sings with community orchestras under the direction of their music director, Doreen Rao.



Mahler's Eighth Symphony
Sir Georg Solti, Conductor

In 1978, the Glen Ellyn Children's Chorus participated in a public television production of *Hansel and Gretel* with the Northwestern University Opera and Symphony Orchestra. The Chicago Symphony Chorus in an unprecented gesture of admiration for their junior counterparts conferred "Honorary Membership" on the members of the Glen Ellyn Children's Chorus in 1972. In the words of Margaret Hillis, they are "the finest children's chorus I have ever heard".

The Glen Ellyn Children's Chorus has appeared at numerous national, division and state meetings of the American Choral Director's Association, as well as professional conferences and clinics for the Orff Society, Choristers Guild and The Northern Illinois Planning Commission on Gifted Education.



Doreen Rao, Musical Director

In 1976, the chorus recorded Mahler's *Third Symphony* with the Chicago Symphony Orchestra and Chorus under James Levine for RCA Records. They have also recorded *We Are America's Children* with folksinger Ella Jenkins. Two recordings of their own are available through the Glen Ellyn Park District and feature quality choral music conceived for children's voices.

During the fall of 1977, the Glen Ellyn Children's Chorus accompanied the Chicago Symphony Orchestra and Chorus to New York's Carnegie Hall for the critically acclaimed performance of Mahler's *Eighth Symphony* under the direction of Margaret Hillis. In all, the children have performed Mahler's *Eighth Symphony* five separate times within the period of ten years.

The 1978-79 season included a successful concert tour of the Southern United States; the world premiere of Gordon Binkerd's *On The King's Highway*, a jointly commissioned work with the New Philharmonic at College of DuPage for children's voices and orchestra and Ravinia performances of Mahler's *Third and Eighth Symphonies* with the Chicago Symphony Orchestra and Chorus as part of Ravinia's 1979 Mahler Festival conducted by James Levine.

Highlights of the current season include a tour to London, England where the children were invited to present a London premiere of *On The King's Highway* and concertize in the Purcell Room, a Dame Myra Hess concert at the Chicago Public Library broadcast live on WFMT, Mahler's *Third Symphony* with the Chicago Symphony Orchestra and a special concert of children's choral music with orchestra for the American Choral Director's Association's North Central Division Convention in Madison, Wisconsin.

Larger works performed by the Glen Ellyn Children's Chorus with orchestra include Bach's *St. Matthew's Passion*, Berloiz' *Damnation of Faust*, Bruckner's *Te Deum*, Britten's *War Requiem*, Orff's *Carmina Burana*, Pucinni's *La Boheme*, Mussorsky's *Boris Gudenow*, Pergolesi's *Stabat Mater*, and Randall Thompson's *The Place Of The Blest*.

The focus on artistic excellence through quality choral composition by distinguished composers for children's voices gives the Glen Ellyn Children's Chorus an outstanding reputation as one of the finest choruses of its kind in the nation. Most importantly, it represents an artistic opportunity which should be available to children in *every* American community.



Chorister busy at work!

The Director

The extraordinary things these young people do is possible because of Doreen Rao, the Glen Ellyn Children's Chorus' outstanding musical director. Mrs. Rao has taught public school music at both the junior high and senior high levels. She has served on the faculty at Chicago Musical College of Roosevelt University in voice and choral music and most recently conducted the Northwestern University Chorus while pursuing a PhD at that institution.

With degrees from the University of Illinois and Northwestern University, Mrs. Rao is noted for her versatility as a vocal artist, conductor and teacher. In demand across the country as festival conductor and clinician, Mrs. Rao has spoken at numerous universities, professional meetings and teacher education clinics. She serves as the Chairperson of the National Standing Committee on Children's Choirs for the American Choral Director's Association and maintains professional affiliations with ACDA, MENC, NATS, AGMA and Choristers Guild. Mrs. Rao has authored several published articles on the subject of children's choruses.



Opera Workshop creates its original Christmas Mime "Amazing Grace"

The Opera Workshop

The Opera Workshop was initiated in 1976 to provide the children with a musical-dramatic experience with an emphasis on repertoire conceived for children's voices. Productions have included Britten's *Golden Vanity*, Mozart's *Bastien and Bastienne*, Scott Joplin's *Treemonisha*, Wolf's *Epiphanias* and a 1980 production of *Babes in Toyland*.

"I would like to say in what extremely high regard I hold the Glen Ellyn Children's Chorus.

They have worked with me for performances of Berlioz's *Damnation of Faust*, Bach's *St. Matthew's Passion*, and Mahler's *Symphony No. 8* and in all these they have shown their innate musicality, as well as the highest standards of excellence."

Sir Georg Solti, Music Director, Chicago Symphony Orchestra

"I have had the great pleasure of working with the Glen Ellyn Children's Chorus and their director, Doreen Rao, at the Ravinia Festival; and I must say that I find their work most outstanding. They have always arrived totally prepared and extremely willing to work. They function as a precise and disciplined unit but yet produce a very flexible and incredibly sensitive choral sound, and this has contributed immensely toward the successful performances we have enjoyed at the Festival."

James Levine, Music Director, Ravinia Festival

For information contact:

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Glen Ellyn, Illinois 60137
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GLEN ELLYN CHILDRENS CHORUS

The Staff

Sandra Stoneham, Associate Director Accompanist
Scott Gilmore, Opera Workshop Director Accompanist
Charles Crain, Vocal Coach Assistant Director

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SHOSTAKOVICH
SYMPHONY NO. 6
STRAVINSKY
APOLLO

YEVGENY MRAVINSKY · LENINGRAD PHILHARMONIC

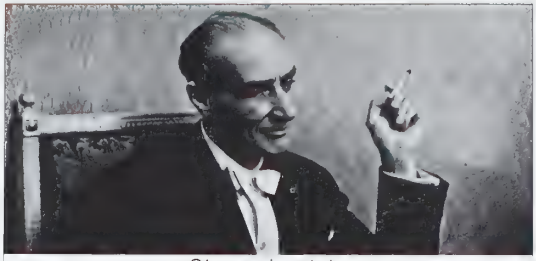


SHOSTAKOVICH: SYMPHONY NO. 6 • STRAVINSKY: APOLLO • MRAVINSKY

SR-40202

Angel

MELODIYA



Shostakovich: Symphony No. 6 in B minor, Op. 54
Stravinsky: Apollo
(1928, revised 1947)

LENINGRAD PHILHARMONIC SYMPHONY ORCHESTRA
YEVGENY MRAVINSKY
conducting

SIDE ONE
(27:16)

SHOSTAKOVICH:
SYMPHONY NO. 6
IN B MINOR, Op. 54

I. Largo (band 1, 14:57)
II. Allegro (band 2, 5:28)
III. Presto (band 3, 6:41)

SIDE TWO
(30:00)

STRAVINSKY:
APOLLO (APOLLON MUSAGÈTE)
(1928, revised 1947)

(Ballet in Two Scenes)
Scene I: Birth of Apollo
Scene II: Apollo's Variation/
Pas d'action/Calliope's Variation/
Polyhymnia's Variation/Terpsichore's
Variation/Apollo's Variation/Pas de deux/
Coda & Apotheosis

Recorded in the Grand Hall of the Moscow Conservatory
Produced and Engineered by Igor Veprintsev

Art Direction & Design: Marvin Schwartz
Annotation Editor: Karolynne Gee
Library of Congress Catalog Card Numbers 72-750548 and 72-750550 apply to this recording.

Shostakovich's Sixth Symphony was premiered at a Festival of Soviet Music in Moscow, on December 3, 1939, with Yevgeny Mravinsky conducting the Leningrad Philharmonic Symphony Orchestra, the same artists heard in this recording. Almost a year later, on November 29, 1940, the work was heard for the first time in the United States, performed by the Philadelphia Orchestra under Leopold Stokowski.

War clouds were gathering when Shostakovich presented his Sixth Symphony to the Soviet public. Philosophical and brooding in musical content, with an immensely slow movement, the symphony failed to achieve any more than moderate praise when it was first performed. After the triumph of the Fifth Symphony (1937) which restored Shostakovich to his place of favor with the Soviet hierarchy who had indicted him in 1934 for his "decadent" opera *Lady Macbeth of Mtensk* (revised and now titled *Katerina Ismailova)*, the composer announced plans for a choral setting of Marakovsky's *Ode to Lenin,* but discarded the idea in favor of a wholly orchestral work. But due to the preliminary publicity, many critics and writers persistently linked the Sixth Symphony to Lenin, even though the symphony which would memorialize him did not appear until 1961, with the Twelfth Symphony, subtitled, "The Year 1917."

Shostakovich biographer Ivan Martynov states that the Sixth Symphony is a contrast of the past with the present: the struggle within the material of the first movement depicts the past, and the Soviet present is represented by the optimistic nature of the next two movements. Soviet critic G. Orlov proposes that while working on the Sixth Symphony Shostakovich, reflecting on the death of Lenin which shocked the world, transformed these tragic memories into music which is confirmed by the second theme in the first movement—a sad tune by the English horn and the measured rhythm of the basses, sounding like a funereal toll. Yet it is difficult to think of the Sixth Symphony as programmatic or even "political," for it stands with the First, Ninth and Tenth Symphonies as absolute music, and one of Shostakovich's finest scores.

The introductory slow movement, *Largo,* which Shostakovich was to use again in the Eighth and Tenth Symphonies, is most impressive with its muted color scale, its polyphonic complexities reminiscent of Bach, and its dark intensity. The mood is introspective, eloquently trenchant, and restless in a restrained way (Shostakovich uses thirty-nine different metrical changes).

In contrast the second movement scherzo, *Allegro,* abounds with an animated bustle which seems unrelated and frightening as it is interrupted by outbursts of almost hysterical gaiety. The coloring of the movement is defined by the woodwinds, xylophone and small drum, among which the sharply caricatured timbre of the clarinet piccolo stands out. The music comes to a great climax that is supported by a wild outcry in the brass.

The finale, *Presto,* is genial in nature. The vigorous march, the provocative galop, and the humorously heavy waltz coexist happily. The mood is buoyant, sparkling and animated as in a folk celebration.

Writes critic Orlov: "The individuality of all three movements, not bound by a common subject development, allows an extension of the usual symphonic frame and shows, though in a fragmentary manner, the different aspects of life. Shostakovich compares images of nonentity, the debauchery of evil powers, with exuberant cheerfulness, thereby suggesting the inexhaustible wealth of life. He reminds us that in life, as in Shakespeare's tragedies, good and evil, beauty and ugliness, nobility and baseness, life and death—all are neighbors. This thought expressed realistically, powerfully . . . makes Shostakovich's Sixth Symphony a most sensitive and original work."

* * *

Apollo was commissioned by Elizabeth Sprague Coolidge and was premiered at the Library of Congress in Washington, D.C., on April 27, 1928, with choreography by Adolph Bohm, who danced the principal role. The three Muses (Terpsichore, Calliope and Polyhymnia) were danced respectively by Ruth Page, Elise Reiman and Berenice Holmes. After this performance Stravinsky offered the score to Diaghilev, who assigned the ballet to George Balanchine.

It was the second time that Balanchine had worked with Stravinsky's music (the first having been *Le rossignol* in 1925) and it signaled one of the greatest creative collaborations in the history of ballet, lasting four decades during which Stravinsky and Balanchine created two dozen ballets. Wrote Balanchine in *Stravinsky and the Theatre:* "I look back upon the ballet as the turning point in my life. In its discipline and restraint, in its sustained oneness of tone and feeling, the score was a revelation. It seemed to tell me that I could, for the first time, dare not use all my ideas; that I, too, could eliminate. I began to see how I could clarify, by limiting, by reducing what seemed to be myriad possibilities to the one possibility that is inevitable.

"In studying the score, I first understood how gestures, like tones in music and shades in painting have certain family relations. As groups they impose their own laws. The more conscious an artist is, the more he comes to understand these laws and to respond to them. Since working with Stravinsky in this ballet, I have developed my choreography inside the framework such relations suggest."

In his 1936 *Autobiography,* Stravinsky notes that the ballet gave him an opportunity to compose a work "founded on moments or episodes in Greek mythology plastically interpreted by dancing of the so called classical school . . . I had especially in my thoughts what is known as the 'white ballet,' in which to my mind the very essence of this art reveals itself in all its purity. I found that the absence of many-colored effects and of all superfluities produced a wonderful freshness. This inspired me to write of an analogous character. It seemed to me that diatonic composition was the most appropriate for this purpose, and the austerity of its style determined what my instrumental ensemble must be. I set aside the ordinary orchestra because of its heterogeneity and chose strings."

In 1965, the composer stated that "Apollo and the Muses suggested not so much a plot as a signature . . . The Muses do not instruct Apollo—as a God he is already a master beyond instruction—but show him their arts for his approval. The real subject of Apollo is versification, which implies something arbitrary to most people, though to me art is arbitrary and must be artificial."

The ballet is in two scenes and begins with a Prologue in which Leto gives birth to the young god Apollo. He is freed by attendant nymphs from his swaddling bands, and is given his divine lute. Slowly, Apollo is taught by the maidens to play the lute, and teaches himself to dance by measuring rhythm, tone and accent. Soon, he learns the power of music

In the second scene at Parnassus, Apollo grows to full godhead. The three Muses, Calliope (poetry and rhythm), Polyhymnia (mime), and Terpsichore (gesture and dance) approach Apollo and offer their symbols—scroll, mask and lyre—and are recognized by the young god after each displays her talents. Calliope's variation, with cello solo, was suggested by one of Pushkin's Alexandrine couplets; brilliant chords herald Polyhymnia's sprightly dance on *pointes;* then Terpsichore moves forward and dances in profile with her lyre, her instrument held high above her head, her curved arms suggesting the shape of the lyre and her feet plucking at the ground as if they played upon it. The Muses complete their variations and Apollo begins his grand variation. With majestic leaps, delicate beats and heroic gestures, he reminds us that he has mastered the skills he demands of the three Muses. His dance ends and he sits before Terpsichore who appears before him and touches his outstretched hand. Their *Pas de deux* begins to a soft, lyrical melody which is nevertheless full of quiet strength and portrays in sound an awakening of Olympian power. The choreography is accented by ingenious supporting figures and also suggests flying and swimming. In the joyous coda, Apollo drives the Muses, harnessed *troika*-style for his chariot, in a swift galop. Finally, in grave procession, Apollo ascends Parnassus in response to his father Zeus who has called him home.

Stravinsky conducted the first production of *Apollo* at the Sarah Bernhardt Theatre in Paris, on June 12, 1928. The principal "classical" dancers of the Ballets Russes—Serge Lifar, Nikitina (alternating with Danilova in the role of Terpsichore), Dubrovska and Tchernicheva were, according to Stravinsky, "beyond all praise and formed an unforgettable company." Ultimately, however, Stravinsky attributed the triumph and lasting power of the ballet to Balanchine who "had designed for the choreography of *Apollo* groups, movements, and lines of great dignity and plastic elegance, as inspired by the beauty of classical forms. . . ."

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MILHAUD CONDUCTS AND PLAYS MILHAUD

Cantate de l'enfant et de la mère

Madeleine Milhaud, Diseuse / Juilliard Quartet / Leonid Hambro, Piano

La Muse ménagère



MEET THE COMPOSER

Milhaud Conducts And Plays Milhaud
Side 1
Cantate de l'enfant et de la mère
(Cantata of the Child and
the Mother) (S.D.R.M.)
(Poems by Maurice Carême)
Madeleine Milhaud, *Diseuse*
Juilliard Quartet
Leonid Hambro, Piano
Side 2
La Muse ménagère
(The Household Muse) (S.D.R.M.)
Darius Milhaud, Piano

Two works of unusual interest, music of deep tenderness, clarity and charm are contained in this album. The composer, appearing here both as conductor and pianist, is the distinguished French musician Darius Milhaud (1892-1974), who was once described by Virgil Thomson as "one of the most completely calm of modern masters," and "the first composer of his country and a leader in that musical tradition which of all living traditions is the least moribund."

Cantate de l'enfant et de la mère
(Cantata of the Child and the Mother) is in three parts, each divided into four pieces, the finale of the third part being an epilogue. It was composed for the 20th anniversary of the Pro Arte Concerts in Belgium and the Elizabeth Sprague Coolidge Concerts. This anniversary celebration — at which the *Cantate* was given its first performance — took place in Brussels on May 18, 1938, when the soloists were Madeleine Milhaud (the composer's wife), Paul Collaer, and the Pro Arte Quartet. The poems by the Belgium poet Maurice Carême have been translated as follows:

PART 1

1. Ainsi j'étais au fond de toi . . .
And so I was in your womb like a little shimmering water in a pure vase. And so your eyes were seeing for me, and so your feet were walking for me, and so your flesh was suffering for me. And so your poor hands, tired in fighting for me, it is on me that you clasped them. And so your heart was beating for me, and it is with your blood that you made my heart. Mother, you are blessed among all women.

2. Ainsi qu'une fleur . . .
Like a flower heavy with dew your bosom bent. Under that beautiful source it was your breast that you gave to my mouth. It was ever like the birds, and if my verse sings sometimes, it is to your milk that I owe it



self-portrait sketch by Darius Milhaud courtesy of G. D. Hackett

3. Tu es belle, ma mère . . .
You are beautiful, my mother, as the whitest bread, your childlike eyes hold the world at ease. Your song is as the silver birch, which the morning crowns with the murmur of bees. Your fragrance is like lavender, persimmon and milk, your candid and fresh heart perfumes the house. And the autumn is so sweet surrounding you that the last cuckoos come to tell you *adieu*.

4. Paroles de la mère: Il ne faut qu'un peu de printemps . . .
Words of my mother: A little spring, a gold fish, a blooming daisy are enough so that the heart wakes. Listen to it with fervor, as the acacia in flower listens to the warbling bird in the thickness of its foliage. To the silence of the sky you must be able to answer with such a song of faith that God himself listens to it.

PART 2

1. On invitait toujour l'hiver . . .
We invited winter. When he came in, he left his snowy boots at the door. He sat next to my mother near the stove where the chestnuts were bursting with inner secrets. One had only to look at them, and they would tell long fairy tales. They knew so many! Mother made a sign to them to begin, and winter forgot to go out and freeze the little sparrows.

2. De la nuit bruissante de rêves . . .
From the whispering night of dreams, I could hear sleep coming. Standing on my eyelids, big cranes were preening their wings. Angels sprang from the walls. And the heart of my mother rose like a star at the edge of a lullaby.

3. Tu suspendais mon berceau aux etoiles . . .
You would hang my cradle to the stars and you would sing an old song. And instantly, called by your voice, the flowers of the woods would knot a dream at each of my fingers with the moondreams. And instantly, called by your song, the sparrows, the robins, the bluebirds, would pour on my eyelids all the fables of the forests. And while you were rocking me, my angel would fold his wings and, tired from having watched over me, would fall asleep in the bend of my arm.

4. Paroles de la mère: Puisque la roche se contente . . .
Words of my mother: As the rock is content with a few bunches of heather, don't give to your desire another hue than prayer. You know well that life is naked and humble and sweetly flexible and that one must let the reeds praise the wind at the edge of the water. Nothing is lighter than a pigeon which soars around its natal roof. You can go around the world in speaking to a star.

PART 3

1. Te remercierai-je jamais assez . . .
Shall I be able ever to thank you enough for having given me birth and for having given me so many trees to love, so many birds to hold, so many stars to pluck, so many words to sing, so many hearts to understand, so many young girls to listen to, so many men's hands to clasp and a child's soul which only asks from life a little breeze for his kite.

2. Ainsi que dans le temps . . .
As in the past I lived in you, it is you who now lives powerfully in me. And when my heart speaks to me, I really don't know if it is not yours speaking with my voice.

3. Paroles de la mère: Pourquoi courir les villes . . .
Words of my mother: Why should you go to cities when on the fields a beautiful summer reflects its tranquil light? The entire landscape comes through the window with its white cows and large poplars. It is sweet in your room, so sweet that one hears the earth going by on paths of the sky and my heart measuring by the clear drops falling in the sink the happiness you lose.

EPILOGUE

Vers le soir tu me parles parfois de la mort . . .
When evening comes you speak to me sometimes of death, as if you were already a little absent, as if without effort your heart would detach itself from life of which you were the docile servant. You speak to me peacefully of the house that must not be sold, of the currants from your garden that must not be torn away, of the crumbs that must be given to the birds that come in the winter, and of all those simple daily tasks that your unfolded hands would not have abandoned. Then your voice flows like a stream, humbly as the wind fades, and, without knowing it, makes the mint rebloom and puts amidst the meadows some fragments of the blue sky.

* * *

La Muse ménagere (The Household Muse)
On leaving France during the early days of World War II, Milhaud became a member of the faculty of Mills College in Oakland, California. *The Household Muse*, the composer said, is a "sort of synopsis of our life in California where in our little house on the Mills College campus all the elements surrounding my wife and my son and myself are evoked, and it is the mixing of these elements of our daily life which makes this tribute to my Household Muse."

The titles of the various sections are self-explanatory. They are as follows 1. *La Mienne – Dédicace* (My Own — Dedication); 2. *Le Réveil* (The Awakening); 3. *Les Soins de ménage* (Household Cares); 4. *La Poésie* (Poetry); 5. *La Cuisine* (Cooking); 6. *Les Fleurs dans la maison* (Flowers in the House); 7. *La Lessive* (Laundry); 8. *Le Chât* (The Cat); 9. *Le Fils peintre* (The Son Who Paints); 10. *Musique ensemble* (Music Together); 11. *Cartomancie* (Fortune Telling); 12. *Les Soins au malade* (Nursing the Sick); 13. *La Douceur des soirées* (Sweetness of the Evenings); 14. *Lectures nocturnes* (Reading at Night); 15. *Reconnaissance à la muse* (Gratitude to the Muse)

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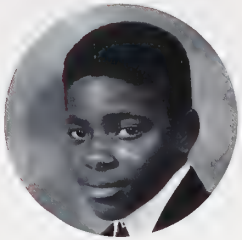
The Sons Of God



Flowers Records 100038

Holding To The Lord

The Sons Of God



Otis



Robert



Barbara



Tony

Side A

THIS IS MY PRAYER (BMI)
Lead Rev. Flowers

I TOOK MY BURDENS (BMI)
Lead Tony Flowers

UNTIL MY GOD COME (BMI)
Lead Barbara Tony & Rev Flowers

TELL THE LORD (BMI)
Lead Rev. Flowers



Rev. Flowers

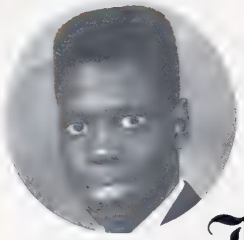
Side B

I KNOW A MAN (BMI)
Lead Rev. Flowers

LET NOBODY CHANGE MY MIND (BMI)
Rev. Flowers

I'VE HAD MY CHANCE (BMI)
Lead Rev. Flowers

HOLDING TO THE LORD (BMI)
Lead Rev. Flowers



Joseph "Jr"
DRUMS



Dec. Lynn
BASS GUITAR

Holding To The Lord

Rev. O. Flowers

Flowers Records 100890

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Barbara Flowers, 2nd LEAD
Robert Flowers, BARITONE
Tony Flowers, BARITONE
Otis Flowers, 1st TENOR
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Sherron Kendrick, KEYBOARD
Rev. O. Flowers, LEAD & RHYTHM GUITAR
Deacon A. Lynn, BASS GUITAR
Joseph Davis Jr , DRUMS
Recorded at Sound Booth Clockwork Studio,
Hialeah , Fl
Engineer: Frank Miret
Mixed by:Frank Miret / Rev. O. Flowers
Photography by:Earnest & Jackie Major, Miami
All Songs Arranged & Written by: Rev. O. Flowers
Produced by:Rev. O. Flowers & Dec. Terry Matthews
Album Layout by:Tony Flowers,Rev. O. Flowers,
Devora Frazier Flowers
Art & Design:Luis Garcia/Universal Litho Inc.


TIMMIE MARTIN
CLOVER
RECORDS
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T and M Special

TIMMIE MARTIN
T and M Special

CLOVER
Records



"TIMMIE AT AGE FOUR"

The first time I met Timmie was about three years ago, backstage, at the High School in Martinsville, Va. He picked me a few tunes and I saw then, that he was going to be a good banjo player.

This album will show you what I mean. Timmie has a lot of good material and arrangements. Four of the new tunes, "MARTIN BLUES". "PUDDIN' CREEK", "GRASSY FIVE" and "T & M" Special", which is the title of the album, was written by Timmie. My favorite is "PUDDIN' CREEK". It's a medium speed, catchy tune. Timmie also does a wonderful job on old standards, "PIKE COUNTY BREAK–DOWN" and "TRAIN'45", –sorta makes me think I'm listening to one of Flatt & Scruggs recordings.

All of the back up musicians are great. I especially enjoy Ray Cline's guitar picking and of course John Palmer, Jim Eanes, Hershall Sizemore and Willie Gregory all do a good job backing Timmie.

I expect to hear great things from Timmie, who is only 19 years old, in the very near future.

Little Ray Lewis

SIDE ONE

1. T & M SPECIAL 2:30
   (Timmie Martin) Home of Eanes Music Co.
2. LONESOME ROAD BLUES 2:30
   (Arr. - Timmie Martin)
3. PATRICK HENRY REEL 2:50
   (Jim Eanes - Timmie Martin) Home of Eanes Music Co.
4. TRAIN 45 2:42
   (Arr. - Timmie Martin)
5. PUDDIN' CREEK 2:48
   (Timmie Martin) Home of Eanes Music Co.
6. PIKE COUNTY BREAKDOWN 2:01
   (Arr. Timmie Martin)

SIDE TWO

1. GRASSY FIVE BREAKDOWN 2:38
   (Timmie Martin) Home of Eanes Music Co.
2. BUGLE ON THE FIVE 2:38
   (Timmie Martin)
3. MOUNTIAN VALLEY BREAKDOWN 2:30
   (Jim Eanes - Timmie Martin) Home of Eanes Music Co.
4. JOHN HARDY 3:01
   (Arr. by Timmie Martin)
5. MARTIN BLUES 2:53
   (Timmie Martin) Home of Eanes Music Co.
6. CUMBERLAND GAP 1:45
   (Arr. by Timmie Martin)

Musicians

TIMMIE MARTIN / Banjo
WILLIE GREGORY / Fiddle
HERSHALL SIZEMORE / Mandolin
JIM EANES / Rythm Guitar
JOHN PALMER / Bass
RAY CLINE / Lead Guitar

Credits

Produced by: Jim Eanes
Studio JRM Studios-Salem, Virginia
Engineer: Rick Mullins
Cover Photograph: Calvin Via
Recorded January, 1978

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ESTEREO

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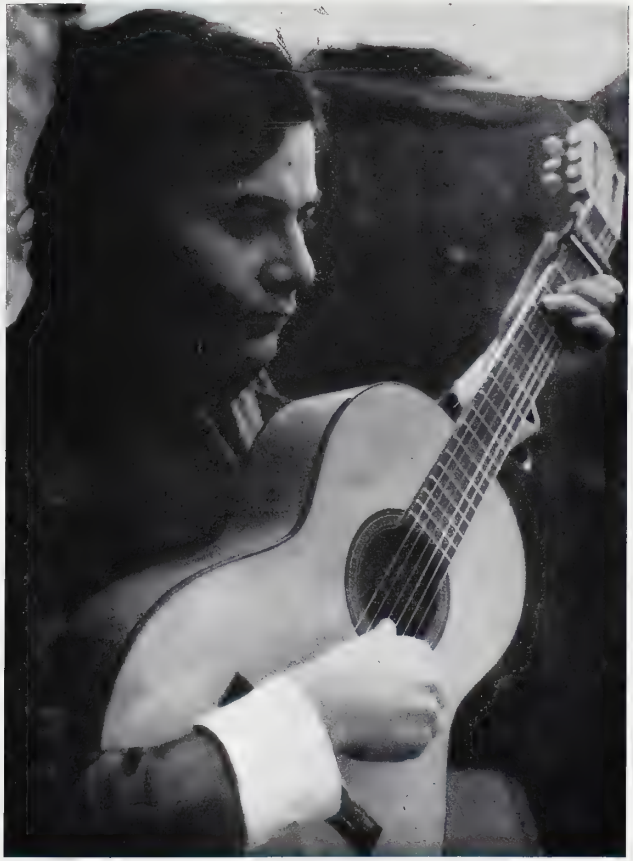


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GABINO CORREA

CON ARMANDO PATRONO Y SU ORQUESTA



ARCANO
Estereo DKL1-3209

LADO A

1. ESTA ES LA PRIMERA VEZ
   Canción - 2:53
2. POBRE DE MI SI TU TE VAS
   Canción - 3:40
3. EL PATRON DEL AMOR
   Ranchera - 2:53
4. ESTOY ENAMORADO Y TENGO MIEDO - Canción - 3:50
5. HILACHA, MI MUCHACHA
   Canción - 2:54
6. LA CANCION DEL TE QUIERO
   Canción - 3:15

LADO B

1. TIENES
   Canción - 3:42
2. TU VIDA RECIEN COMENZABA
   Canción - 3:05
3. SE TE ACABO EL AMOR
   Canción - 2:38
4. NATALIA CORAJE
   Canción - 3:05
5. MI PUEBLO, MI NOSTALGIA
   Canción - 3:40
6. PERRITO, QUERIDO PERRO
   Canción - 3:30

POR ESO CANTO

En el cielo las voces se anudaron para formar la canción... y la canción buscó el arroyo... el arroyo el mar y el mar en el baño de estrellas se hizo infinito... y la canción también se hizo infinita. Entonces el tiempo partió a la distancia... cayeron las rosas muy lentamente... al recoger una di con mi alma y supe entonces que mi alma también era canción. Mirando los ojos del cielo, observé el mar... mirando las manos del viento vi cien guitarras y ellas tenían la luz de oro de las estrellas... y sentí que en mis canciones estaba la naturaleza, el árbol, el río, el verde prado, el hombre y algo más que está en el reino donde Dios abre sus puertas a las almas ganadas por la pureza de sus sueños. Y ahora voy caminando por los senderos sin tiempo, con mi alma extendida en canto... porque tengo una rosa, esa misma rosa que tiene el rostro del cielo y las manos del viento... y así, seguiré andando y andando... porque encontré una rosa.

GABINO CORREA

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RCA
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VICTOR

OS VELHINHOS TRANSVIADOS NA CURTISOM



OS VELHINHOS TRANSVIADOS NA CURTISOM

JOSÉ MENEZES

VOCÊ ABUSOU
OH! LADY BE GOOD
ALFREDINHO NO CHÔRO
SHIRLEY SEXY
BLACK BOTTOM
EU TE AMO MEU BRASIL

BYE BYE BLUES
FESTA PARA UM REI NEGRO
CRAZY RHYTHM
ALTA SOCIEDADE
PINTA BRAVA
APESAR DE VOCÊ

DIRETOR ARTISTICO: ALFREDO CORLETO

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FURTWÄNGLER EDITION

HANS PFITZNER
Palestrina-Preludi 1/3
Sinfonia in do Op. 46

BORIS BLACHER
Musica Concertante Op. 10

Registrazione dal vivo



26

FONIT CETRA

LATO 1

HANS PFITZNER
(1869-1949)

Palestrina - Preludi 1/3* [22'13"]

1. Preludio 1
2. Preludio 2
3. Preludio 3

Berliner Philharmoniker
Direttore: Wilhelm Furtwängler

LATO 2

HANS PFITZNER
(1869-1949)

Sinfonia in do Op. 46** [15'28"]

Wiener Philharmoniker
Direttore: Wilhelm Furtwängler

BORIS BLACHER
(1903-1975)

Musica concertante Op. 10*** [9'49"]

Berliner Philharmoniker
Direttore: Wilhelm Furtwängler

Registrazioni dal vivo effettuate:
** il 10.6.1949 a Wiesbaden*
*** il 7.8.1949 a Salisburgo*
**** il 25.4.1954 a Berlino*

All'interno testo introduttivo di Luigi Bellingardi / English translation inside

Sulla qualità tecnica delle registrazioni deve prevalere sempre
il significato documentario di queste registrazioni, di eccezionale valore artistico e storico

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the record exchange

25th

Anniversary Issue

GUESS WHO?



ANDREW ROWE
"MR. INSPIRATION"
and the 'exciting' D.C. CHORAL ENSEMBLE

GUESS WHO?

THE SINGERS

SOPRANOS

Gladys Allen
Mildred Carter
Barbara Davis
Gwendolyn Dawson
Mary Diggs
Evon Jackson
Martha Johnson
Pearline Lee
Maccine (Ollie) Page

ALTOS

Florence Boyd
Barbara Jackson
Ida Martin
Esther Richardson
Josephine Thomas

TENORS

Wheeler Boyd
Virginia Day
Alfred Dickens
George Hagans
Joseph Lee
Ernestine Smith
M. Clinton Stinson
Jeffrey Taylor

OUR MUSIC STAFF

Piano: Andrew Rowe
Percussions: Brian Boyd (In Residence)
*Danny McCrimmon
Drums & Drum Programming
Guitars: Glenn Alexander (Lead)
*Vernon Buaknight (Bass)

*Appearances are courtesy of Annointed Music Productions

And Featuring Terrence Richburg On:

Kawai Sampler
DX7 and Korg Organ
Hamer 5-String Bass
Hamer Electric Guitar
Auxilliary Percussions
String/Horn Arrangements
Instrumental Solos
Synthesizer Programming
Drums (Old Land Mark)

SIDE ONE

GUESS WHO? (Rowe) 5:34
Lead: George Hagans

ONE MORE TIME (Rowe) 2:40
Lead: Pearline Lee/Rowe

ALREADY BLESSED (Rowe) 2:25
Lead: Rowe/G. Hagans

THE OLD LAND MARK (Unk: Arr: Rowe) 3:09
Lead: Wheeler Boyd

OH SAY, ARE YOU READY? (Rowe) 4:54
Lead: Rowe
Trio: Florence Boyd (Alto), Joseph Lee (Tenor), Maccine Page (Soprano)

SIDE TWO

I WANNA GO THERE (Rowe) 2:45
Lead: Esther Richardson

WHATEVER IT TAKES (M. P. Douroux) 5:42
Lead: Evon Jackson

UNCLOUDY DAY (Trad. Arr: Rowe) 3:24
Lead: A. Rowe

I MADE A VOW (Rowe) 4:47
Lead: A. Rowe

BYE AND BYE (Trad. Arr: Rowe) 2:45
Lead: G. Hagans/Rowe

THE D. C. CHORAL ENSEMBLE is celebrating the birth of its musical ministry 25 years ago. Those individuals most responsible for its creation were Rev. M. Cecil Mills, Mrs. Katherine Washington (both deceased) and Andrew Rowe, "Mr. Inspiration". Beginning as the Gospel Chorus of the Canaan Baptist Church, they later changed their name to the Canaan Choral Ensemble. After becoming an independent organization 15 years ago, they became THE D. C. CHORAL ENSEMBLE. On their musical journey, they have traveled throughout the country. Whether appearing at Constitution Hall in Washington, D.C., where they have the distinction of being the first Black Gospel Choir to perform, or singing in a small church in Troy, Alabama, their goal has always been the same: To sing the Lord's Praises and exalt His name. By dedicating their lives and voices to God's service they stand as beacons and by their very light draw others to Christ increasing His Kingdom here on earth.

With the release of "GUESS WHO", which serves as a musical marker to their 25 years of continous service, they now have 6 albums and 2 singles to their credit. They have also performed 3 original plays: "Up From Slavery," "Jesus on Trial," and "Good News" all written, staged, produced, and directed by Andrew Rowe serving as the group's musical and creative director for the past 25 years.

You cannot sit in the presence of the D. C. CHORAL ENSEMBLE and watch them perform without being filled with the same spirit that flows through this exciting group. Their inspiring messages will convince you that walking in the way of the Lord is the only way to walk.

PRODUCTION CONSULTANTS

Ted Bodnar - Glenn Alexander
Danny McCrimmon - Terrence Richburg

COVER DESIGN/ARTWORK/LINER NOTES

Vickie Bodnar

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ASSISTANT ENGINEERS: Mike Hamilton, Glenn Alexander

PRODUCED BY: The D. C. Choral Ensemble

EXECUTIVE PRODUCER: Andrew Rowe

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Publ: BMI, ACRO Prod.

Claude
Debussy

PRELUDE
A L'APRES-MIDI
D'UN FAUNE

PRINTEMPS
(Suite Symphonique)

PETITE SUITE

DANSE

SARABANDE

Schwedisches
Radio-Sinfonie-
Orchester

Dirigent:
Gary Bertini



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AS

CLAUDE DEBUSSY (1862–1918)

SEITE 1

PRINTEMPS, Suite Symphonique 15'42
1. Très modéré 9'03
2. Modéré 6'39

DANSE 5'00
(Orchestriert von Maurice Ravel)

SARABANDE 4'02
(Orchestriert von Maurice Ravel)

SEITE 2

PETITE SUITE 13'18
(Orchestriert von Henri Büsser)
1. En Bateau 3'44
2. Cortège 3'09
3. Menuet 3'23
4. Ballet 3'02

PRÈLUDE A L'APRÈS-MIDI D'UN FAUNE 9'43

Ausführende:
SCHWEDISCHES RADIO-SINFONIE-ORCHESTER
Dirigent: GARY BERTINI

Es ist der junge Debussy, der in dieser Auswahl von Orchesterwerken und orchestrierten Klavierstücken zu Worte kommt: ein schwieriges, nicht immer auf Verständnis stoßendes Talent auf der Suche nach sich selbst. Voller Ablehnung gegen die in Frankreich herrschenden musikalischen Moderichtungen von Saint-Saëns und Chabrier bis hin zu Meilhac, Halévy oder gar Offenbach. Auch später nicht für ein offentliches Auftreten geschaffen, oder gar für die Serie von Wettbewerben, die das Napoleonische Reglement des Pariser Conservatoire für seine Studenten vorschrieb. Debussy: „Man verlangt in einem bestimmten Augenblick Ideen und Talent, und wenn Sie in diesem Monat dazu nicht in der Lage sind, dann eben schade für Sie!"

Auch der Rompreis, den Debussy 1884 errang, und der einen dreijährigen Aufenthalt in der römischen Villa Medici („eine Kaserne") einschloß, war ihm eher eine Last als eine Auszeichnung. Das zweite der insgesamt vier auferlegten Pflichtstücke ist unser erstes Stück, die zweisätzige Suite symphonique „Printemps". In ihr spiegelt sich andererse ts aber ein Stück jener wertvollen Anregungen, die Claude Debussy in seinen römischen Jahren empfing, denn er wurde durch Botticellis „Primavera" (beides = Frühling) zur Komposition veranlaßt. Bei den Pariser Professoren daheim stieß das Werk auf Ablehnung; vor allem Saint-Saëns bemängelte die „ärgerliche Tendenz zum Impressionismus". In der Tat gehört „Printemps" zu jenen Arbeiten, n denen der angehende „Impressionist" den Weg zu sich selber fand; er hat es 1904 noch einmal überarbeitet. Nur ein Jahrfünft später, 1892, schuf Debussy mit seinem „Nachmittag eines Fauns" das klassische Muster des impressionistischen Werkes. Und hier ist er wirklich der Musiker, der in Tönen malt – und dabei doch ebensosehr die schwüle Stimmung des „Fin de siècle" eingefangen hat. Aber selbst die sinnliche Arabeske der „Pan-Flöte", die das Stück recht eigentlich berühmt gemacht hat, ist mehr als – um das Wort des Dirigenten Bertini aufzugreifen – „colour", mehr als ein bloßer Farbtupfer, ist ein Stück Struktur.

Alle übrigen Stücke unserer Zusammenstellung gehen auf das Klavier zurück, auf dem Debussy am ehesten und sichersten seinen Stil gefunden hat. So die viersatzige „Petite Suite", vom Komponisten für Klavier zu vier Händen gesetzt, in der der Stil der französischen Clavecinisten des 18. Jahrhunderts, vor allem Rameaus, gleichsam mit Händen zu greifen ist. 1889 komponiert, liegt es genau zwischen den oben genannten Orchesterwerken. Noch deutlicher wird diese „altklassische", lineare Komponente im Schaffen Debussys in der von Ravel instrumentierten „Sarabande", die ursprünglich (1896) als „Souvenirs du Louvre" ein selbständiges Klavierstück gewesen ist, dann aber als Mittelsatz in die Suite „Pour le piano" einging. Die klare, edle melodische Linie macht deutlich, wie nahe Debussy seinen historischen Vorbildern bleibt – und wie souverän er sie seinem Musikideal einschmilzt. Das gilt mit einer leisen Einschränkung auch für die benachbarte „Danse" von 1903 ebenfalls von Ravel orchestriert. Ein Titel, der übrigens wiederholt bei Debussy auftaucht und einen anderen sehr wesentlichen Grundzug seiner Musik charakterisiert. Über ihren spezifischen Ausdruck sagt der ursprüngliche Titel, nämlich „Tarantelle styrienne" (1890). Genaueres aus. In ihren Ecktellen schimmert das rhythmische Vorbild Chabriers („España") durch; aber der dazu scharf kontrastierende Mittelteil ist wiederum ein Stück echter Debussy. M-n

℗ 1974

CLAUDE DEBUSSY (1862–1918)

SIDE 1

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1. Très modéré 9'03
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DANSE 5'00
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SARABANDE 4'02
(Orchestrated by Maurice Ravel)

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(Orchestrated by Henri Büsser)
1. En Bateau 3'44
2. Cortège 3'09
3. Menuet 3'23
4. Ballet 3'02

PRÈLUDE A L'APRÈS-MIDI D'UN FAUNE 9'43

Performing artists:
SWEDISH RADIO SYMPHONY ORCHESTRA
Conductor: GARY BERTINI

It is the voice of the young Debussy – a problematic genius searching for an identity, not always greeted with understanding – that we hear in this selection from his orchestral and orchestrated piano works. Renouncing fashionable trends in French music, from Saint-Saens and Chabrier to Meilac, Halévy and even Offenbach, they were written neither for public performance nor for the series of contests that the Napoleonic regulations of the Paris Conservatoire laid down for its students. Debussy said of them, "At any given moment ideas and talent are expected, and if you don't feel up to it this month, then hard luck!"

The Rome Prize, too, which he was awarded in 1884 and which included a three-year stay at the Villa Medici (a barracks!), he considered more of a burden than any honour. We have evidence of the positive side of his stay in Rome, though, in the first work on our recording, the second of a series of four compositions required under the terms of the award. "Printemps", a symphonic suite in two movements, was inspired by Botticelli's "Primavera" (both = Spring). The work was not well received by academic circles in Paris. Saint-Saëns, in particular, criticized its "irritating leanings towards impressionism". In fact "Printemps" is one of those works in which the budding impressionist began to find his identity (he later revised it in 1904). Only five years after this, in 1892, Debussy composed "L'après-midi d'un Faune" (The Afternoon of a Faun), a classic example of impressionist writing. Here we have a musician virtually painting in sound and, in the process, capturing the sultry mood of the "fin de siécle". However, even the sensuous arabesque of the "pan-pipes", which made the piece so famous, is, to quote the conductor Bertini, more than a mere touch of "colour", it is structure.

The remaining pieces in this selection were originally written for the piano, on which Debussy most easily and readily found his own style. And so in the "Petite Suite", in four movements for piano duet, the style of the eighteenth century French harpsichordists, particularly Rameau, is at one's fingertips, as it were. Composed in 1889, it lies just between the two orchestral works. The early-classical linear components in Debussy's work are even more pronounced in his "Sarabande", orchestrated by Ravel. Originally (1896) "Souvenirs du Louvre", a complete piano work in itself, it was later formed into the middle movement of his suite "Pour le piano". The clarity and nobility of the melodic line reveal how close to his musical forebears Debussy remained and how superbly he blended them into his own musical ideal. This, with slight reservation, is true as well of "Danse" (1903), also orchestrated by Ravel, a title, incidentally, constantly recurring in Debussy's music and one which characterizes another essential feature of it. Its original title "Tarantelle styrienne" (1890) betrays its nature more specifically. What the work owes, rhythmically, to Chabrier's "España" shimmers through the outer sections, but the sharply contrasting middle section is pure Debussy.

4883

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CLAUDE DEBUSSY (1862–1918)

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PRÉLUDE A L'APRÈS-MIDI D'UN FAUNE 9'43

Interprètes:
ORCHESTRE DE LA RADIO SUÉDOISE
Chef d'orchestre: GARY BERTINI

Dans cette sélection d'œuvres orchestrales et d'œuvres pour piano orchestrées, c'est le jeune Debussy qui s'exprime, un talent difficile qui, à la recherche de lui-même, ne rencontra pas toujours la compréhension. Rejetant radicalement les courants musicaux qui régnaient en France (de Saint-Saëns et Chabrier jusqu'à Meilhac, Halévy ou même Offenbach), il n'était pas fait non plus pour se produire en public, ni même pour la série de concours que le règlement napoléonien du Conservatoire de Paris imposait à ses étudiants. Debussy: «On exige à un moment déterminé idées et talent et si vous n'êtes pas, ce moisl à, à même d'en faire preuve, eh bien tant pis pour vous!»

Le Prix de Rome, que Debussy remporta en 1884 et qui lui valut un séjour de trois ans à la Villa Médicis («une caserne») à Rome fut également pour lui davantage un fardeau qu'une distinction. Le premier morceau de notre enregistrement, «Printemps», suite symphonique en deux mouvements, était le second des quatre morceaux d'épreuve imposés. Il reflète cependant une partie des précieuses inspirations que connut Debussy pendant ses années romaines, puisque c'est la «Primavera» (le «Printemps») de Botticelli qui l'incita à la composition de cette œuvre. Celle-ci se heurta au refus des professeurs parisiens, notamment à celui de Saint-Saëns, qu déplora une «regrettable tendance à l'impressionnisme». En fait «Printemps» appartient à ces compositions dans lesquelles le futur «impressionniste» trouva sa propre voie; il l'a remaniée une fois de plus en 1904. En 1892, cinq ans seulement après la composition de «Printemps», Debussy créa avec «Prélude à l'après-midi d'un faune» le modèle classique de l'œuvre impressionniste. Dans cette composition il est véritablement le musicien peignant avec des sons et captant tout aussi bien la lourde de atmosphère «fin de siècle». Mais la sensuelle arabesque de la «flûte de Pan», qui a par excellence fait la célébrité du morceau, est elle-même, pour reprendre le terme du chef d'orchestre Bertini, plus que «colour», plus qu'une touche de couleur, elle constitue un élément de la structure.

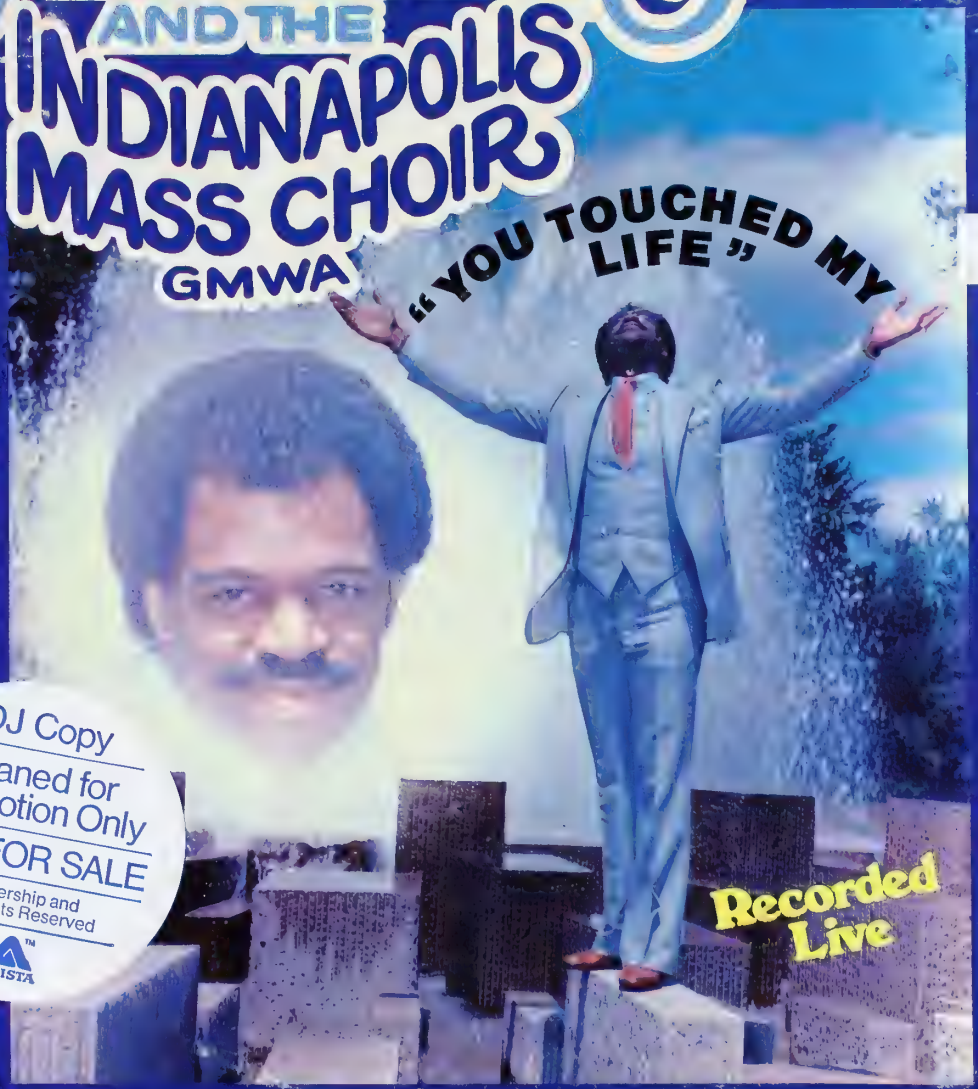
Tous les autres morceaux de notre programme se rattachent au piano, instrument sur lequel Debussy a le plus spécifiquement et le plus sûrement trouvé son style. Il en est ainsi de la «Petite Suite» en quatre mouvements, initialement écrite par le compositeur pour piano à quatre mains, et dans laquelle le style des clavecinistes français du XVIIIe siècle, spécialement celui de Rameau, est pour ainsi dire concrètement perceptible. Composée en 1889, elle se situe exactement entre les deux œuvres orchestrales citées au-dessus. Ces composantes linéaires, dans le style «classique ancien», de l'œuvre de Debussy ressortent avec encore plus de netteté dans la «Sarabande» orchestrée par Ravel qui fut à l'origine, sous le titre de «Souvenirs du Louvre» (1896), un morceau pour piano indépendant avant d'être intégré comme mouvement central dans la suite «pour le piano». La limpidité et la noblesse de la ligne mélodique montrent à quel point Debussy, tout en restant attaché de près à ses modèles historiques, les refond avec maîtrise dans son idéal musical. Cela vaut aussi, avec une légère réserve, pour la «Danse», également orchestrée par Ravel en 1903. Ce titre, qui apparaît d'ailleurs à plusieurs reprises chez Debussy, caractérise un autre trait essentiel de sa musique. Son titre initial de «Tarentelle styrienne» (1890) en dit plus long sur son expression spécifique. Dans ses parties extrêmes transparaît le modèle rythmique fourni par Chabrier («España») mais la partie centrale formant un contraste fortement accusé est de nouveau un passage authentiquement debussyste.

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When a father speaks and his children listen and obey, something wonderful happens. "Al Hobbs and the Indianapolis Mass Choir—GMWA have heard our Father speak his message loud and clear, "tell dying men and women that I am the way, the truth and the light," and that "I will be everything you need."

At our annual spring concert on Friday, April 18, 1980 at the St. Johns Baptist Church in Indianapolis, we had the opportunity to tell in song what God had told to our hearts, and something wonderful did happen. God came where we were, anointed singers, musicians and audience alike. His power filled the room and embedded his message in every heart. Through the magic of recorded music, Savoy records has become the vehicle by which we share this blessed evening with you. Listen closely, and you can hear God speaking to you, for we believe, "He blessed us to bless you." So it is with extreme humility and great joy that we present this LP to God for his glory and usage and in thankfulness for giving each of us the gratefulness to say, "You touched my life and I thank You."

—The Indianapolis Mass Choir - GMWA

Few experiences of a lifetime dramatically elevate the spirit and send the soul soaring. Witnessing the miracle of the moment of birth or seeing the image of Michelangelo's God, in the dimly-lit Sistine Chapel—both hold that kind of power. As close as I can describe it, it's an overwhelming surge of creativity that provokes a gut-level response and sudden understanding of which religious conversions are made. I'll be a witness!

Permit me the risk of being maudlin and I'll spare you exaggeration. This concert had, not just for me, but for all in attendance at St. John's Baptist Church in Indianapolis, the kind of power I have described. In the atmosphere of quiet expectation and serious resoluteness, a chorus of musicians and singers, seemingly oblivious to the electronics, assembled to deliver without reserve—to give without restraint—a performance exemplary of their extraordinary talents and equal to the powerful love and creativity with which the composer had embued the music. The impact was overwhelming, as all assembled were swept up into the music—melodies new to our ears, and lyrics familiar to our hearts.

I think Al Hobbs has a touch of musical genius—but then, I'm his friend. Judge for yourself, but be prepared to be exhilarated and deeply moved by the music and the message of "You Touched My Life!"

Alpha Blackburn, WTHR-TV 13
Indianapolis, Indiana, An NBC Affiliate

A ***You Touched My Life*** *(9:13) - Soloists: Phyllis Plummer-Donald Davis*
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He's Blessing Me *(5:44) - Soloist: Phyllis Plummer*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
I'll Go *(8:30) - Soloist: Janet Schaffer*
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B ***Speak To Me Jesus*** *(7:10) - Soloist: Robert Turner*
Savgos Music, Inc. (BMI) - P. Broadnax
Try The Lord Jesus *(6:58) - Soloist: Michael Bush*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
Thank You For My Life *(7:28) - Soloist: Janet Schaffer*
Savgos Music, Inc. (BMI) - V. Harwell

C ***By Faith Alone*** *(4:18) - Soloist: Lucy Smith*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
Speak A Word For Jesus *(6:13) - Soloist: Rene Echols*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
Jesus Is Everything *(9:08) - Soloist: Sheila Parker*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs

D ***I Know Him For Myself*** *(6:38) - Soloist: Aretta Bush*
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Lord Stop By *(7:13) - Soloist: Janice Davis*
Savgos Music, Inc. & Aleho Music (BMI) - A. Hobbs
Everything I Need *(7:08) - Soloist: Cherise Hampton*
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Vernon Harwell

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Phillip Ragland
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2. BELLO VERACRUZ
   —Víctor Huesca— (Pham)
3. EL GUSTITO
   —Elpidio Ramírez— (Pham)
   con el violín de Markos Villalobos
4. TILINGO LINGO
   —Lino Carrillo— (Pham)
5. A VERACRUZ
   —Hnos. Samperio— (Pham)

Lado B
1. LA INDITA
   —D. A. D.—
2. ALEGRE VERACRUZ
   —Enrique Samaniego— (Grever)
3. EL FANDANGO
   —Leo Cardona— (Pham)
4. SONES VERACRUZANOS
   —Guillermo Esquivel— (Emmi)
5. EL CANGREJO
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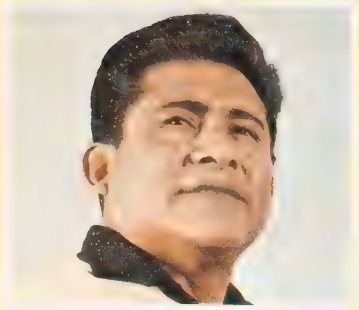
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(Felipe Pinglo A.)
JESUS VASQUEZ

3.- CHOLO SOY Y NO ME COMPADEZCAS (Vals)
(Luis Abanto Morales)
LUIS ABANTO MORALES

4.- CONTIGO PERU (Vals)
(Augusto Polo Campos)
ARTURO "ZAMBO" CAVERO/O. AVILES

5.- CUANDO LLORA MI GUITARRA (Vals)
(Augusto Polo Campos)
OSCAR AVILES

6.- MORROPON DE SAN MIGUEL (Tondero)
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(Augusto Polo Campos)
ARTURO "ZAMBO" CAVERO/O. AVILES

2.- DAME UNA MIRADITA (Vals)
(Leoncio Burgos)
LUIS ABANTO MORALES

3.- TODOS VUELVEN (Vals)
(César Miró)
JESUS VASQUEZ

4.- EL PROVINCIANO (Vals)
(Laureano Martínez Smart)
LUIS ABANTO MORALES

5.- MI FRONTERA (Décimas)
(Augusto Polo Campos)
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6.- CANTO A MI TIERRA (Marinera)
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for Violin
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ZDENĚK BROŽ AND JAN VRÁNA

Edvard Grieg

Sonáty pro housle a klavír

Sonatas for Violin and Piano

č. 3 c moll, op. 45 No. 3 in C minor, Op. 45

I. Allegro molto ed appassionato 8:20
II. Allegretto espresso alla romanza 6:07
III. Allegro animato 7:23

č. 1 F dur, op. 8 No. 1 in F major, Op. 8

I. Allegro con brio 7:35

•

II. Allegro quasi andantino 3:06
III. Allegro molto vivace 6:13

č. 2 G dur, op. 13 No. 2 in G major, Op. 13

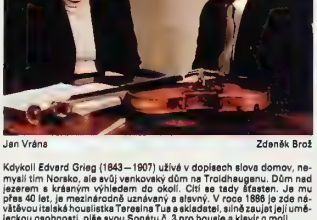
I. Lento doloroso. Allegro vivace 8:17
II. Allegretto tranquillo 6:52
III. Allegro animato 5:15

Zdeněk Brož — housle / violin
Jan Vrána — klavír / piano

Hudební režie / Recording director:
Vladimír Koronthály

Zvuková režie / Recording engineer:
Václav Roubal

Nahráno 26. května — 2. června 1981
v pražském studiu Domovina
(Recorded at the Supraphon
Domovina studio, Prague,
from 26 May to 2 June, 1981)



Jan Vrána Zdeněk Brož

Edvard Grieg (1843—1907) užívá v dopisech slova domov, nemyslí tím Norsko, ale svůj venkovský dům na Troldhaugenu. Dům nad jezerem s krásným výhledem do okolí. Cítí se tady šťasten. Je mu přes 40 let, je mezinárodně uznávaný a slavný. V roce 1886 je zde návštěvou italská houslistka Teresina Tua a skladatel, silně zaujat jejími uměleckou osobností, píše svou Sonátu č. 3 pro housle a klavír o moll.

Griegův význam pro evropskou hudbu tkví především v tom, čím je svůj: hlubce národní, norský. Grieg přinul celou bytostí ke své zemi a nádhernou lidovou hudební kulturou, uchovanou dodnes: popěvky, plné a taneční melody, většinou melancholické, v mollové tónině. Lidové selské tance s energickým rytmem a lidové strunné nástroje, především tzv. hardangerské housle. Směsí harmonie, typická zálibu v disonancích, a úsporná melodická stavba. Právě tyto zvláštnosti, umocněné krombyolejnou skladatelskou invencí a silným výrazem, působí v Griegově díle nové a výraziné. Grieg se celým svým dílem stal nejvýraznějším zjevem v severské hudební kultuře a zakladatelem norské národní hudby.

Všechny tři sonáty pro housle a klavír nahrané na této desce jsou pro Griegův umělecký životopis významné: *Sonátu č. 1 F dur, op. 8*, komponuje za svého pobytu v Dánsku, v létě 1865. Touto sonátou vzbuzuje pozornost Franze Liszta, a „když tleská Liszt, tleskají všichni". Je soustředěná a přitom s velkým vnitřním napětím. Bývá často označována za nejlepší Griegovo dílo tohoto druhu. Základní ladění je idylické, odpovídá intimní poezii dánské přírody. Norský živel sem proniká výraznými rytmy, chromatikou i prvky lidové melodiky. Sonáta je třívětá, s krásným přemýšlivým závěrem první věty a působnou druhou větou, v jejímž prostředním dílu zazní springarový rytmus a hardangerské housle. Pro třetí větu je opět příznačný rytmus, velmi živý popěvek a spád. /Vypuštění některých repetic v této nahrávce — resp. v B části 2. věty a repetice 3. věty — je v souladu s interpretačními zásadami této hudby./

Sonáta č. 2 G dur, op. 13, vzbuzuje přímo Lisztův obdiv. Vznikla o dva roky později, v létě 1867, kdy Grieg zakotvil v Oslo. Je barvité, velmi zajímavá melodicky, typicky norské. Je také třívětá. Obě krajní věty vycházejí z norského springaru, poslední má souřadně třídílnou formu, nikoli sonátovou. Druhé věte, Allegretto tranquillo, je krásný, citlivě harmonizovaný zamyšlený zpěv, do něhož tu a tam pronikají v náznacích taneční rytmus. Základní ladění — polarita náladá a odstínů v celku i uvnitř jednotlivých vět.

Sonáta č. 3 c moll, op. 45, byvá někdy označována jako heroická a formálně, oproti předchozím dvěma, opravdu velké. Ne intimní lyrika, ale vzrušující, bytostné otázky, konflikty a boje. Vyhrocené, těžko sluditelné protiklady. Obě krajní věty jsou v c moll, prostřední v E dur. Velmi výrazné, vnitřně silné hlavní téma. A nevšedně melodicky krásná druhá věta se stylizovaným lidovým tancem v prostředním oddílu. Nechme poslední slovo interpretům **Zdeňku Brožovi** (nar. 1932, absolvent houslové třídy pražské AMU a moskevské konzervatoře) a **Janu Vránovi** (nar. 1940, absolvent pražské AMU, obor klavír a skladba). Trojice sonét v jejich nastudování svědčí o tom, že romantik Grieg má i dnes čím zaujmout.

Whenever Edvard Grieg (1843—1907) employs the word "home" in his letters, he has not Norway in mind, but his country house at Troldhaugen, overlooking a lake and with a grand view of the surroundings. He was happy there: past 40, internationally recognized and famous. In 1886, the Italian lady violinist Teresina Tua came for a visit to Troldhaugen, and the composer, strongly fascinated with her personality as artist, composed his Sonata No. 3 for violin and piano in C minor.

Grieg's importence for European music had come to spring above all from his profoundly national, Norwegian character. With all his mind and soul, Grieg became attached to his native country with its gorgeous folk musical culture, which remains preserved to this day: singsongs, folk tunes and dance ballads, mostly melancholical, in minor keys, as well as folk-style peasant dances with vigorous rhythm, and folk string instruments, above all the so-called Hardanger violin. Bold harmony, typical love of dissonance, and economical melody structure. All these special traits, multiplied by the composer's exceptional power of invention and expression, make a strong novel impression in Grieg's work. Grieg became the most striking phenomenon in the Scandinavian music culture, and the founder of Norwegian national music. All the three sonatas for violin and piano featured on this record are important in Grieg's career as composer:

Sonata No. 1 in F major, Op. 8, was composed during Grieg's stay in Denmark in the summer of 1865. It attracted the attention of Franz Liszt, and "when Liszt applauds, all applaud". A concentrated work, but with great inner tension, it is often described as Grieg's best work of this kind. Basically idyllic, it is in line with the intimate poetry of Danish nature, but the Norwegian element penetrates it with its striking rhythms, chromatics and folk-tune elements. Three-movement sonata features a meditative finale of the 1st movement and a charming 2nd movement with springar rhythm and the Hardanger violin in its middle part. Rhythm lively movement and swift flow again characterizes the 3rd movement. /The elimination of certain repetitions in this recording — in the B part of the 2nd movement, and the repetition of the 3rd movement — is in line with the principles of rendering this music/.

Sonata No. 2 in G major, Op. 13, was the object of Liszt's outright admiration. Written two years later, in the summer of 1867, when Grieg found a permanent home in Oslo, is colourful, with an interesting melody line, typically Norwegian, a three-movement work. The outside movements are also based on the Norwegian springar, and the last one has a consequent three-part, rather than sonata, form. The 2nd movement, the Allegretto tranquillo, is a lovely philosophical song, harmonized with a sensitive touch, with dance rhythm permitted to penetrate it now and then. The basic concept is that of polarity of moods and shades of the whole and within the individual movements.

Sonata No. 3 in C minor, Op. 45, is sometimes described as heroic and truly great, in the formal aspect, unlike the preceding two, a work of exciting, rather than intimate, lyrics, with penetrating questions, great conflicts and struggles, and sharp contradictions difficult to reconcile. The two outside movement are in C minor, the middle in E major. A striking first subject of strong inner impact, plus an exceptionally tuneful 2nd movement with stylized folk dance in its middle section.

The last word belongs to the interpreters, **Zdeněk Brož** /b. 1932, a graduate of the violin class at Prague's Acedemy of Musical Arts and the Moscow Conservatory/, and **Jan Vrána** /b. 1940, a graduate of the piano and composing classes at Prague's Academy of Musical Arts/. Their rendering of the three sonatas convinces us that Grieg, the romanticist, remains capable of captivating us.

Immer wenn Edvard Grieg /1843—1907/ in seinen Briefen das Wort Heimat benützt, meint er damit nicht Norwegen, sondern das ländliche Anwesen auf Troldhaugen. Das Haus über dem See mit der schönen Aussicht in die Umgebung. Er fühlt sich hier glücklich. Er ist über die 40 Jahre alt, weltweit anerkannt und berühmt. Im Jahre 1886 ist hier die italienische Geigerin Teresina Tua zu Besuch und der Komponist, stark eingenommen von ihrer künstlerischen Persönlichkeit, schreibt seine Sonate Nr. 3 für Violine und Klavier c-moll.

Bereits damals beruht Griegs Bedeutung für die europäische Musik vor allem in dem, womit er ursprünglich ist: tief national, norwegisch. Grieg hing mit seinem ganzen Wesen an seinem Land mit dessen herrlichen volkstümlichen bis zum heutigen Tage erhaltenen Musikkultur: Lieder, Gesangestücke, Tanzballaden, meistens melancholisch, in Molltonart, und Bauerntänze mit energischem Rhythmus und volkstümliche Saiteninstrumente, vor allem die sog. Hardangergeige. Eine kühne Harmonie, eine typische Vorliebe für Dissonanzen und ein kurzgefasster melodischer Bau. Gerade diese Eigenschaften, erhöht durch eine außergewöhnliche komponistische Invention und einem starken Ausdruck, wirken in Griegs Werk neuartig und bedeutsam. Grieg ist mit seinem ganzen Werk zur markantesten Erscheinung in der nordischen Musikkultur und zum Gründer der norwegischen nationalen Musik geworden.

Alle auf dieser Schallplatte eingespielten drei Sonaten für Violine und Klavier sind für Griegs künstlerische Biographie von Bedeutung: Die *Sonate Nr. 1 F dur, op.8*, komponiert er während seines Aufenthaltes in Dänemark, im Sommer 1865. Mit dieser Sonate erweckt er die Aufmerksamkeit Franz Liszts, und "wenn Liszt Beifall klatscht, klatschen alle". Sie ist konzentriert und dabei von großer innerlichen Spannung. Man pflegt sie des öfteren als Griegs bestes Werk dieser Art zu bezeichnen. Die grundlegende Stimmung ist idyllisch, entspricht der intimen Poesie der dänischen Natur. Das norwegische Element dringt hier mit markanten Rhythmen, mit der Chromatik wie auch mit Elementen der volkstümlichen Melodik durch. Die Sonate ist dreiästig, mit einem sohönen nachdenklichen Abschluß des ersten Satzes und einem anmutigen zweiten Satz, in dessen mittlerer Teil der Springar-Rhythmus und die Hardangergeige erklingt. Für den dritten Satz ist wieder der Rhythmus kennzeichnend, die sehr lebhafte Bewegung und die Wucht. /Das Auslassen mancher Repetitionen in dieser Einspielung — bzw. im B-Teil des 2.Satzes und der Repetition des 3. Satzes — ist im Einklang mit den Interpreterungsgrundsätzen dieser Musik./

Die *Sonate Nr. 2 G-dur, op.13*, erweckt Liszts ungemeine Bewunderung. Sie entstand um zwei Jahre später, im Sommer 1867, da sich Grieg in Oslo niedergelassen hatte. Sie ist farbenprächtig, melodisch interessant typisch norwegisch. Sie ist ebenfalls dreiästig. Beide Ecksätze gehen vom norwegischen Springar aus, der letzte Satz hat eine koordiniert dreiteilige Form, nicht eine Sonatenform. Der zweite Satz, Allegretto tranquillo, ist ein schöner, einfühlsam harmonisierter versonnener Gesang. In den dann und wann in Andeutungen ein Tanzrhythmus eindringt. Die Grundauffassung — die Polarität der Stimmungen und der Schattierungen im Ganzen wie auch unterschwellig in den einzelnen Sätzen.

Die *Sonate Nr.3 c-moll, op. 45*, pflegt man mitunter als die heroische zu bezeichnen und in Form, im Gegensatz zu den zwei vorangehenden, ist wahrhaftig groß. Keine intime Lyrik, sondern erregende, wesentliche Fragen. Konflikte. Kämpfe. Zugespitzte, schwer zu vereinbarende Gegensätze. Beide Ecksätze sind in c-moll, der mittlere in E-dur gehalten. Ein sehr markantes, innerlich starkes Hauptthema. Und ein ungemein melodisch schöner zweiter Satz mit einem stilisierten Volkstanz im mittleren Teil.

Überlassen wir das letzte Wort den Interpreten **Zdeněk Brož** /geb 1932, Absolvent der Violinklasse der Prager Akademie der musischen Künste und des Moskauer Konservatoriums/ und **Jan Vrána** /geb 1940, Absolvent der Prager Akademie der musischen Künste, Fach Klavier und Komposition/. Die Dreiheit der Sonaten zeugt in ihrer Einspielung davon, daß der Romantiker Grieg uns auch heutzutage einzunehmen vermag.

Chaque fois qu' Edvard Grieg /1843—1907/ parle dans ses lettres de chez lui, ce n' est point au Norvège qu'il pense mais à son chez lui, à sa maison de campagne à Troldhaugen, construite au-dessus d' un lac et offrant une vue magnifique sur les environs. C' est là qu' il se sent heureux. La quarantaine dépassée, il jouit d' un grand renom international. Quand, en 1886, apparaît chez lui la violoniste italienne Teresina Tua, Grieg, ravi par ce personnage artistique écrit sa Sonate n°3 pour violon et piano en ut mineur

Son importance pour la musique européenne doit avant tout au caractère profondément national, norvégien de ses œuvres. Grieg s'était attaché de toute son âme à son pays dont la magnifique musique populaire s' était conservée jusqu à nos jours à travers des airs, des chants ou des ballades de danse, pour la plupart mélancoliques, toujours en mode mineur. Toutes les particularités norvégiennes, les danses paysannes au rythme vigoureux, les instruments populaires à cordes dont surtout le violon appelé de Hardanger; une harmonie audacieuse, une prédilection typique pour les dissonances, une ligne mélodique dépouillée — toutes ces particularités donc, mises en valeur par l' unique invention et par la force d' expression du compositeur, contribuent à la nouveauté et à l' intérêt que présente son œuvre

Grieg est ainsi devenu, grâce à son œuvre, le phénomène la plus singulier de la musique scandinave et fondateur de la musique nationale norvégienne.

Chacune des trois sonates pour violon et piano présentées sur ce disque a de l' importance pour la biographie artistique du compositeur

La *Sonate n° 1 en fa majeur, op.8* fut créée au Danemark en été 1865 et attira immédiatement l' attention de Franz Liszt. Et, comme on disait, «lorsque Liszt applaudit tout le monde applaudit». Concentrée, d' une forte tension intérieure, la sonate est souvent considérée comme la meilleure création de Grieg de ce genre. Son atmosphère idyllique correspond bien à la nature danoise et à son intimité poétique. Cependant l' élément norvégien y fait irruption par des rythmes accentués, par chromatisme et par divers motifs de mélodies populaires. La division de la sonate est celle en trois mouvements: le premier, remarquable par le caractère réfléchi de sa partie finale, le second, plein de grâce avec, dans la partie médiane, l' appantion du rythme springarien et du violon Hardanger, et le troisième distingue par son rythme particulier et par un développement accéléré. (L' omission de quelques répétitions, qu' on pourrait remarquer sur cet enregistrement, à savoir celle de la partie B du 2ème mouvement et la répétition du 3ème mouvements, s' accordent aux principes de l' interprétation de ce genre de musique. La *Sonate n° 2 en sol majeur, op.13* souleva une vive admiration de Liszt. Ecrite deux ans plus tard, en été 1867, à l' époque où Grieg s' était installé à Oslo abondant en couleurs et en mélodies intéressantes, elle est typiquement norvégienne. Sa division est aussi celle en trois mouvements dont le premier et le troisième relèvent du springar norvégien, le troisième revêtant non la forme sonate, mais une forme à trois parties parallèles. Le second mouvement, l' Allegretto tranquillo, est comme un beau chant plein d' harmonie, de sentimentalité et de réflexion. Coupé ce et là par un rythme de danse légèrement esquissé. C' est à la polarité des sentiments et des nuances au niveau de chaque mouvement aussi bien que de la sonate entière, que l' œuvre doit son atmosphère extraordinaire.

La *Sonate n° 3 en ut mineur, op.45* est désignée quelquefois comme héroique et sa forme, à la différence des deux sonates précédentes, comme grande. Il ne s' agit plus de lyrisme intime mais des questions existentielles, des conflits et des luttes passionnantes, d' extrêmes contradictions difficiles à concilier. Le premier et le dernier mouvements sont composés en ut mineur, le deuxième en mi majeur. Le thème principal est d' une force et d' une originalité très rares. Fort remarquable est la 2ème mouvement avec sa beauté mélodique insolite, abritant dans la partie médiane une danse populaire stylisée.

Laissons le dernier mot aux interprètes **Zdeněk Brož** /né en 1932, ancien élève de la classe de violon à l' Académ.e des arts musicaux à Prague et au Conservatoire de Moscou/ et **Jan Vrána** / né en 1940, faisant ses études de piano et de composition à l' Académie des arts musicaux à Prague/. Les trois sonates qu' ils ont enregistrées font preuve que même aujourd' hui le romantique Grieg sait séduire.

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SOBREDOSIS DE AMOR Y
Salsa
los titanes
DISCOS
Fuentes
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SOBREDOSIS DE AMOR Y Salsa

los titanes

LADO A

1. SOBREDOSIS - Salsa 4 09
(Carlos Monterroza - A. Barros) Edimúsica
Canta Oscar Quesada

2. COMPARAME - Salsa 4 20
(Ricardo Acosta) Edimúsica
Canta Oscar Quesada

3. EN TRANCE - Salsa 3 56
(Alberto Barros) Edimúsica
Canta Oscar Quesada

5. TU CUERPO MIO - Salsa 3 57
(Carlos Monterroza T.) Edimúsica
Canta Oscar Quesada

5. MI AMANTE NIÑA, MI COMPAÑERA - Salsa 4 19
(Leonardo Favio)
Canta Oscar Quesada

LADO B

1. POR RETENERTE - Salsa 4 42
(Pedro Neira) Edimúsica
Canta Osear Quesada

2. PENSANDOTE - Salsa 4 32
(Alberto Barros) Edimúsica
Canta Macondo

3. METISTE LA PATA - Salsa 4 36
(Alexis Murillo) Edimúsica
Canta Macondo

4. D E S N U D A - Salsa 4 37
(Isaac Villanueva M.) Edimúsica
Canta Macondo

5676

LOS TITANES, SALSA Y SABOR

La agrupación, al igual que su director ALBERTO BARROS, nació en la capital musical del trópico colombiano: Barranquilla, hermosa ciudad que se ha convertido en los últimos años en la vitrina de los éxitos para los más afamados intérpretes del país y de la cuenca caribeña. Desde "La Arenosa" se proyectan **Los Titanes** hacia cada uno de aquellos que disfrutamos el sabor de la música, ya no sólo en la Costa Norte Colombina, sino en todo el territorio nacional. Y ahora, para beneplácito nuestro, el impacto se siente en los países centroamericanos y del Caribe, así como en la Costa Este de los Estados Unidos.

Los Titanes han configurado un estilo particular de salsa-balada o lo que más enfáticamente se ha llamado en estos días "salsa erótica", un término que recoge aquellas emociones y sentimientos de alcoba que son cantados con maestría ...

Su líder es hijo del compositor colombiano José Barros, autor de La Piragua, una cumbia inmortal que le ha dado la vuelta al mundo. El director de **Los Titanes** nació en Barranquilla el 30 de noviembre de 1957. Comenzó su carrera musical estudiando en el Conservatorio de Bellas Artes de la misma ciudad y como trombonista en la orquesta de Adolfo Echeverría. Después pasó a integrar La Orquesta La Verdad del inigualable Joe Arroyo. Igualmente aportó su talento, como ejecutante y en ocasiones como arreglista, a The Latin Brothers, la banda del sobresaliente Julio Ernesto Estrada.

En la actualidad, Alberto Barros es uno de los más versátiles talentos musicales de Colombia. Arreglista y compositor, trabaja incansablemente en la búsqueda de una identidad armónica definitiva que lo ubique en el pedestal del triunfo, reservado sólo para aquellos que crean la música.

La voz romántica de **Los Titanes** pertenece a OSCAR QUESADA, nacido el 5 de septiembre de 1958 en Barrancabermeja, la capital petrolera de Colombia. Con un timbre sonoro y único, ha impactado a los fieles seguidores de la salsa. Su carrera artística ha sido vertiginosa, puesto que sólo se inició en 1984 ... Sus albores musicales arrancan con un coro escolar de su ciudad de origen. Posteriormente, cuando se dio a conocer, **Discos Fuentes** le dio la oportunidad, aprovechando para convertirlo en el líder vocal de la orquesta.

El morocho sonoro de **Los Titanes,** BRIGIDO CHAVERRA, conocido en el mundo musical como "**Macondo**", vio la luz en el puerto colombiano de Turbo, el 24 de septiembre de 1954. Comenzó cantando música folclórica y negroide de una de las regiones más lluviosas del mundo: el departamento del Chocó. **Macondo** se manifiesta a través de los tríos de su barriada; la brisa y el rumor del mar motivan su sentimiento, y de las húmedas playas de Turbo se desplaza a las seductoras sabanas de Sucre, a cantar con la orquesta de Alfonso Piña, que es quien prácticamente descubre su talento artístico. Posteriormente viaja a Medellín y allí trabaja, por espacio de un año, con The Latin Brothers. En la actualidad es el sonero de **Los Titanes.**

SOBREDOSIS DE AMOR Y SALSA es un trabajo para colmar las expectativas de los más exigentes oídos, que esperan de **Los Titanes** su consagración definitiva en el firmamento musical de todo el continente americano. Disfrutémoslo!

CARLOS MONTERROZA THERAN

Programación: ISAAC VILLANUEVA M.
Dirección, arreglos, trombones y percusión: ALBERTO BARROS
Piano: NICOLAS CRISTANCHO (Macabi)
Coros: OSTUAR SERNA - MANO AÑANGO - ALVARO PAVA
Grabación: LUIS RINCON
Mezcla: PEDRO MURIEL - LUIS RINCON
Cortes: EVARISTO GARCIA
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Diseño: DIEGO CORTES
Texto: CARLOS MONTERROZA

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1 & 2 TRUMPET - **DANNY JEMENEZ**
TROMBONE - **LUIS LOPEZ**
TIMBALES - **GEORGE DELGADO**
CORO'S - **GEORGE MALDONADO**
TITO ALLEN
EFRAIN ROLON
SINGERS - **TITO GONZALEZ**
JUNIOR TRAVIESO
ENGINEER - **IRV GREENBAUM**
SPECIAL THANKS TO - **ROBERT NAVARRO**
SAL CUEVAS
SERGIO GEORGE
JOSÉ (KOKIE) COLÓN
DANNY JIMENEZ
MIXED BY - **JOSÉ FEBLES**

SIDE A

HAZ LO QUE QUIERAS
Autor - José (Kokie) Colón
Arr. - Sergio George

DEJA TOCARTE
Autor - José (Kokie) Colón
Arr. - Efrain Rolon y Joaquin Diaz

CALI
Autor - José (Kokie) Colón
Arr. - Roberto Navarro

EN LAS ESQUINAS
Autor - Luis Maisonet
Arr. - José Febles

SIDE B

JUGUETITO
Autor - José (Kokie) Colón
Arr. - Sergio George

NO TE VAYAS
Autor - José (Kokie) Colón
Arr. - Sergio George y Efrain Rolón

YO SOY EL AMOR
Autor - Jose (Kokie) Colón
Arr. - José Febles

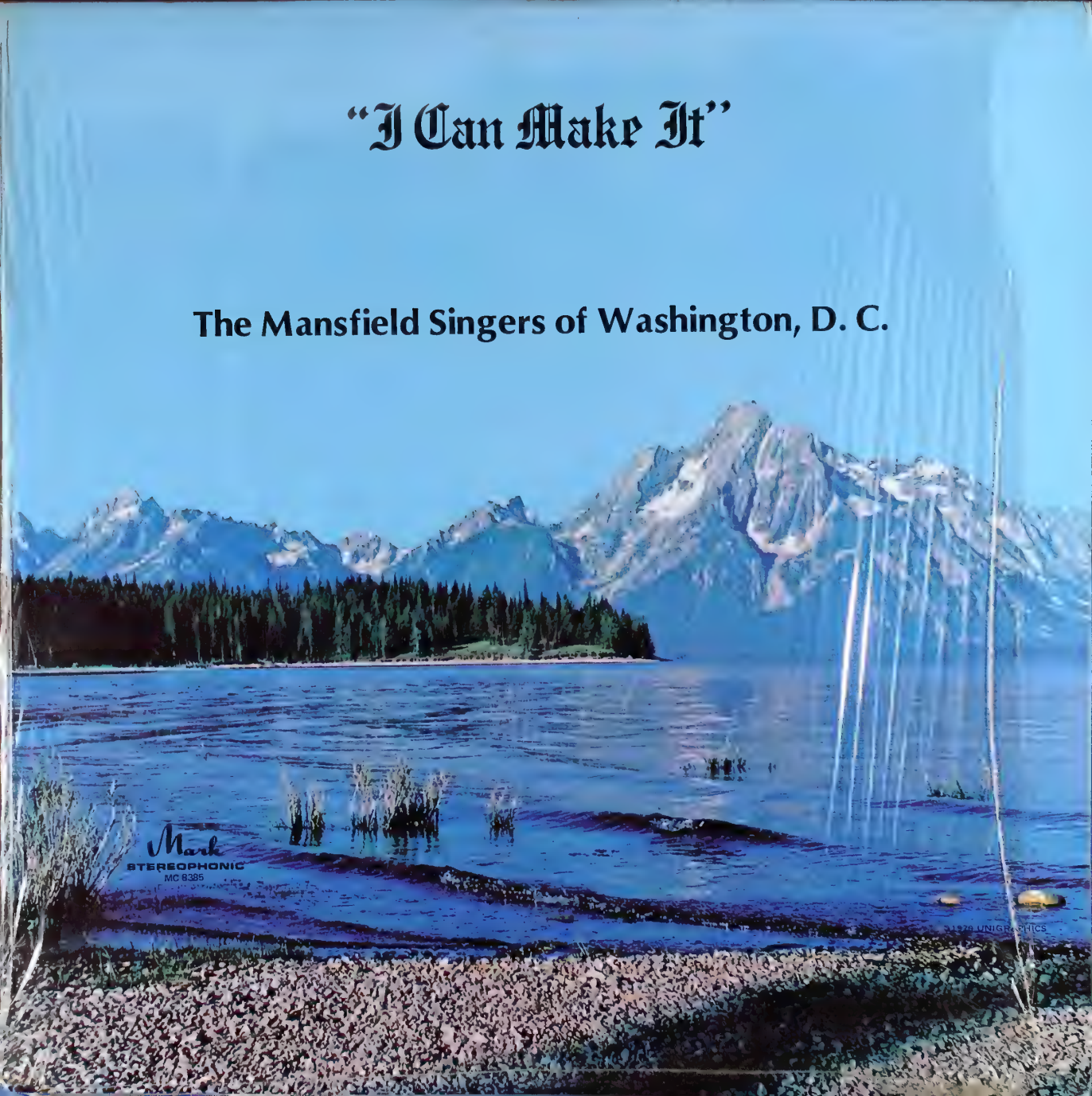
MENTIROSA
Autor - José (Kokie) Colón
Arr. - Roberto Navarro

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"I Can Make It"

The Mansfield Singers of Washington, D. C.



"I Can Make It"

The Mansfield Singers of Washington, D. C.



Side One

I CAN MAKE IT	George Roger Plater, Soloist	(4:36)
WITNESSES IN HEAVEN	Morris Pope, Thompson Thomas, and Roosevelt Stokes, Trio	(1:48)
WORKING ON THE BUILDING	George Roger Plater, Soloist	(4:23)
THE BROKEN VESSEL	Morris Pope, Ernest Sims, and Roosevelt Stokes, Trio	(6:50)

Side Two

I SURRENDER ALL	Morris Pope, Soloist	(5:20)
SO GOOD	Ernest Sims, Soloist	(2:42)
I DON'T NEED NOBODY ELSE	Morris Pope, Soloist	(2:21)
FROM OUT OF NOWHERE	Thompson Thomas, Soloist	(3:02)
LOOK AND LIVE	George Roger Plater, Soloist	(3:43)

Henry L. Mansfield - Organizer, Director, and Pianist
Mrs. Florence L. Taylor - Assistant Pianist
George R. Plater - Bass
Morris Pope - First tenor
Thompson C. Thomas - First tenor
Raymond Fitch - First tenor
Ernest Sims - Second tenor
Elmer Grant - Baritone
Roosevelt Stokes - Baritone

Professor Henry L. Mansfield and The Mansfield Singers wish to thank each and everyone for making the production of this memorable album possible.

The Lord has done great things where we are concerned and we are glad. Praise the Lord in songs, with cymbals, horns, and stringed instruments. With the **Grace of God** and the sanctification of the **Holy Spirit** we have made it

The Mansfield Singers were organized in 1946 by Mr H. L. Mansfield and Mrs. Sudie Whitley. Mr. Mansfield continued in the field of music and became a professor of music. We would like to thank Professor Theodore King (organist) and Brother Kenneth Spears (bongos) for their musical contributions to this album. Also, many thanks to Mrs. C. McDaniels and the various supporting churches and organizations. We are still at work on our building and trying to make Heaven our home

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THE MANSFIELD SPECIALS



THE MANSFIELD SINGERS





OPERETTA
HIGHLIGHTS

White Horse Inn

RALPH
BENATSKY

Mask In Blue

FRED RAYMOND

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WHITE HORSE INN · MASK IN BLUE

RALPH BENATZKY & ROBERT STOLZ — ***FRED RAYMOND***

side one

WHITE HORSE INN

Highlights Sung in German
Herta Talmar, soprano;
Willy Hoffman, tenor;
Franz Fehringer, baritone;
Antonia Fahberg, soprano;
Peter Alexander, baritone; and
Bernard Wilfert.

side two

MASK IN BLUE

Highlights Sung in German
Antonia Fahberg, soprano;
Peter Alexander, baritone; and
Gretl Schörg,
Herbert Ernst Groh,
Ralf Paulsen.

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& Paganini ..... E/SE 4100

THE COMPOSERS...

The collaborators who produced "*White Horse Inn*" have notable reputations as composers. Ralph Benatzky was born in Moravske Budejovice, Austria on June 5, 1894 (in those days, it was part of Moravia). As a young composer, he dashed around Europe writing material for the musical stage in several countries. In 1938, he made the voyage across the Atlantic to live in the United States. During his life in America, he was extremely active in Hollywood, scoring many films, and in writing for the musical stage. During his lifetime, he worked on more than 90 works for production on the stage. His efforts produced such gems as "Meet My Sister," "The Apaches," "Casanova" and "White Horse Inn"—and won him a host of honors, including the Chevalier of the French Legion of Honor and the Austrian Cross for Arts and Sciences.

Robert Stolz was born in Austria, too, in Graz on August 25, 1882. His father, eager to have his son pursue a career in music, instructed the boy himself. Later, Stolz studied with Humperdinck in Berlin and Robert Fuchs in Vienna. For a dozen years, he conducted the internationally known orchestra at the Theater an der Wien in Vienna and doubled as guest-conductor with many major European symphony orchestras. Like Benatzky, he came to America in 1938 and worked in Hollywood on film assignments until 1950, when he returned to Austria. Currently, he is still active in music. Among his best known works are "Two Hearts in Three-Quarter Time" and "Madi."

Fred Raymond, during his relatively short career in music, achieved great heights of popularity as a composer of theater music. He was born Friedrich Vesely on April 20, 1900, in Vienna. Early in his career he became known as a composer of popular music with a distinct folk music flavor. Among his most popular songs was the lilting *'Ich hab' mein Herz* in Heidelberg verloren, written in 1927. He composed many operettas, and moved the form closer to the revue than to the classical form of operetta. Among his most popular works were "Mask In Blue," "Season in Salzburg," and "Ball der Nationen." Because some of his work was like a revue in form, it achieved great success in Germany during the 1930's, and was featured at the Metropol Theater in Berlin before World War II. He died January 10, 1954, at Uberlingen on Lake Constance in Southern Germany.

THE COMPOSITIONS...

"*White Horse Inn,*" by Ralph Benatzky and Robert Stolz, was world premiered at Grosses Schauspielhaus, Berlin on November 8, 1930; its American debut took place at the Center Theater, New York City, on October 1, 1936. The plot deals with the love life of Josepha, the attractive, lively proprietress of the White Horse Inn in the resort of St. Wolfgang on the Wolfgangsee in Austria. The time: the era before World War I. Josepha is the apple of Leopold's eye; Leopold is the Inn's headwaiter. But Josepha looks beyond Leopold to Valentine Sutton, an English gentleman who spends his holiday at the Inn. Leopold decides to upset the Josepha-Sutton entente; he gives the Britisher's favorite room to a Mr. Ginkle from Bootle and his daughter, Ottoline. When Sutton arrives, the confusion over rooms results in Leopold losing face and job. Sutton, however, seems more inclined toward Ottoline than Josepha. And Ginkle is involved in a case in which barrister Sutton has an interest. Intrigues and confusion mount. Then, in the nick of time, old Emperor Franz Josef arrives at the Inn to straighten out everything. Among his bits of advice to all concerned is his word to Josepha that she seek a mate from her own station. Leopold, as a result, is given back his job. At final curtain, we are lead to believe that he will win Josepha as well.

Fred Raymond's "*Mask in Blue*" opens on the square in front of the Grand Hotel in San Remo. The primary plot concerns Armando Cellini, a young artist who has won first prize in the spring exhibition for his painting, Mask in Blue. Armando met the model for his painting a year before; she sat for him, then promised to return in a year. She returns—she is Evelyne Valera, a lovely and wealthy Argentinian—but does not reveal her presence to Armando. She wants to discover if he is the true love in her life. An unannounced intruder arrives—Pedro Dal Vegas, a lecherous, unprincipled neighbor of Evelyne's in Argentina. Evelyne confesses her love for Armando, but Dal Vegas intervenes. At a celebration, Dal Vegas gives Armando a ring Armando had given Evelyne during their initial encounter a year before. Armando, not realizing that Dal Vegas has stolen the ring, believes Evelyne has cast him aside. He rebuffs her; she is deeply hurt. Returning to Argentina, Evelyne's sadness is broken only by the pleas of her majordomo, Gonzala, who insists that Armando loves her and that there must be an explanation for his actions. Armando and his friends visit Argentina, but the telegram announcing their arrival to Evelyne is intercepted by Dal Vegas. Gonzala, however, is aware of Dal Vegas' trickery. The forces of right triumph. Armando discovers the truth of Dal Vegas deception, thrashes him soundly and races into Evelyne's arms.

PINO ESPOSITO



G.S. L.P. 514
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VOL. I°

O' scugnizzo

PINO ESPOSITO

O' sciupacore

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E ti perdono 4'14"
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(L. Danese - G.ppe Santonocito)

Luntano á te 4'23"
(L. Danese - D.co Santonocito)

Sciupacore 3'19"
(L. Danese - G.ppe Santonocito)

Songo schiavo d'ammore 4'00"
(V. Alberti - G.ppe Santonocito)

Pe chist'ammore tojo 4'06"
(V. Alberti - G.ppe Santonocito)



PINO ESPOSITO e Il M.° MIMMO DE SANTIS
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(S.re Famà - P. Santonocito)

O' prucesso e Maria Rosa 3'37"
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Dispettusella mia 2'55"
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Marenà 4'09"
(L. Danese - G.ppe Santonocito)

Te vurria scurdà 4'07"
(V. Alberti - G.ppe Santonocito)

Vol. 1

33 giri
stereo

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SIAE

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Made in Italy

Country Music On Radio

Original Broadcasts From 1939 and 1954



Radio Gems No. 2

In the winter of 1939, the National Life Insurance Company who operated radio station WSM in Nashville, Tennessee, achieved a significant success in getting new sponsors for their live broadcasts of the Grand Ole Opry. Through the William Esty advertising agency in New York, WSM sold a half-hour segment of the Opry to the R.J.Reynolds Company, manufacturers of Prince Albert Smoking Tobacco.

That sale turned out to be the most important in the Opry's history. As a result of it, George D. Hay writes, Dick Marvin, the radio director of the Esty agancy, "got an idea in the back of his head to put the Opry on the NBC network."

"His idea was considerably off the beaten track used by advertising agencies in the metropolitan areas of our country, and he came in for much ribbing by members of his profession."

It took Marvin a year to get his offbeat idea off the ground but he ultimately succeeded. In October 1939, the same month Bill Monroe joined the show, Prince Albert began to sponsor a thirty-minute network broadcast of the Opry over a limited number of stations that had agreed to carry it. These stations were scattered all the way from the southeastern zone to the West Coast.

The first night of the broadcasts, a large group of NBC executives came to Nashville to watch. "Heretofore, we had not made any attempt to produce the show, in the accepted sense of the word," Judge Hay notes. "We had to be snatched off the air at the end of our thirty minutes, but with that exception, the half hour went over pretty well. Before the next week rolled around, we had timed our opening and closing and had no further difficulty."

When the Grand Ole Opry went on the network, it did so from better surroundings than those in which it had been located for the past few years. In July 1939 it moved from the Dixie Tabernacle to War Memorial Auditorium, a fashionable hall in the center of town and just across the street from the National Life home office building.

The insurance company's willingness to let the Opry return to a spot so close to the one from which it had been forcibly evicted just a few years earlier may have been a concession to the show's increasing national importance.

The Grand Ole Opry show you hear on Side 1 of this album is indeed a rare one since only a few shows did survive on tape or record. This show was taken right off the airwaves of radio station WSM sometime in the winter of 1939. The sound quality is fair compared to today's standard, however, as a historical document of a pre-war Grand Ole Opry show it is good enough to make it available to the serious collector of Country radio shows.

The show was sponsored by Prince Albert Smoking Tobacco and features Roy Acuff and his Smokey Mountain Boys, Uncle Dave Macon, WSM announcer Ford Rush and announcer David Stone, younger brother of the legendary Harry Stone. David Stone joined radio station WSM in the year of 1928 and remained with WSM until 1940.

The Grand Ole OPry entered the 1950s continuing to enlarge its alreaday vast showcase of stars. In mid-1949 it had added Hank Williams and now it quickly brought other attractive newcomers in to join him. Most of these were younger than the stars of the forties: some, like WEbb Pierce and Marty Robbins, were born in the same year the Grand Ole Opry was; others, such as Carl Smith, Ray Price, and Faron Young were even younger.

The Grand Ole Opry show you hear on Side 2 of this album was broadcast on August 14, 1954. There was no sponsors for this show. The MC work was done by young Webb Pierce who came from Louisiana and was on his way up in 1954. Guest stars in this shows included the Queen of Country Music Kitty Wells who was touring with Johnnie and Jack and the Tennessee Mountain Boys at that time. Webb Pierce was supported by the then unknown Wilburn Brothers. In 1954 they had done a few records under the name of Webb Pierce and the Wilburn Brothers. Also on the show was Tommy Jackson fiddling a hoedown tune.

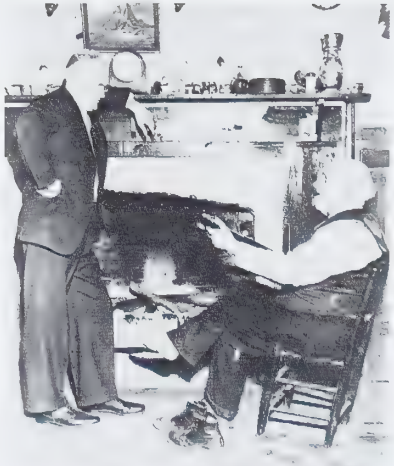
Program A

GRAND OLE OPRY SHOW Recorded 1939

Sponsor: Prince Albert Smoking Tobacco

MC: George D. Hay

1. LITTLE LIZA JANE - Roy Acuff
2. LONESOME ROAD BLUES - Uncle Dave Macon
3. SALLY GOODIN' - Roy Acuff
4. SWING THE LADIES - Ford Rush
5. BEAUTIFUL BROWN EYES - Roy Acuff
6. IT ALWAYS TICKLES ME - Uncle Dave Macon
7. GRAY BONNET - Roy Acuff
8. PRINCE ALBERT COMMERCIAL - David Stone
9. LITTLE LIZA JANE - Roy Acuff



Program B

GRAND OLE OPRY SHOW Recorded 1954

MC: Webb Pierce

1. I'M WALKING THE DOG - Webb Pierce
2. I GAVE MY WEDDING DRESS AWAY - Kittv Wells
3. HOEDOWN (No Title) - Tommy Jackson
4. LEANING ON THE EVERLASTING ARMS - Webb Pierce & Wilburn Brothers
5. RELEASE ME - Kittv Wells
6. SPARKLING BROWN EYES - Webb Pierce & Wilburn Brothers


Tu y Yo
Alfa
A8
la Orquesta



A

TU Y YO
(Hugo Ortega)
Canta: Carlos Cardona Arr.: Luis Galindo

MENTIRAS
(Fernando Garavito)
Canta: Carlos Cardona Arr.: Danilo Rosales

SIENTEME
(Isaac Villanueva)
Canta: Alfonso Salazar Arr.: Alberto Barros

MURIENDO DE AMOR
(Fernando Garavito)
Canta: Luis Mendeza Arr.: Luis Galindo

B

FIN DE SEMANA
(Hugo Ortega)
Canta: Alfonso Salazar Arr.: Luis Galindo

AL ROJO VIVO
(Hugo Ortega)
Canta: Carlos Cardona Arr.: Luis Galindo

TU DUEÑO
(Hugo Ortega)
Canta: Carlos Cardona Arr.: Danilo Rosales

NO TE ENAMORES
(Fernando Garavito)
Canta: Luis Mendeza Arr.: Luis Galindo

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VESTUARIO : César Rojas

ARREGLISTAS

Luis Galindo	A-1,4	B-1,2,4
Danilo Rosales	A-2	B-3
Alberto Barros	A-3	

ARTISTAS INVITADOS Danilo Rosales

Victor Mosquera	Germán Villareal
Adolfo Barros	Mauricio Garcia
Hugo Castellanos	Nestor Agudelo

ORQUESTA

Dictor Gral – PERCUSION	RICARDO BUSTOS
Director Musical - Bass	: LUIS GALINDO
Piano y Teclados	: CARLOS PEÑA
Voz -Coros	: CARLOS CARDONA
Voz - Coros	: LUIS MENDOZA
Voz - Coros	: ALFONSO SALAZAR
Trompetas	: LUIS DIAZ
Trompetas	: FELIX LOPEZ
Bugle - Trombón	: LEONARDO RAMIREZ
Saxo Baritono	: JOSE LUIS BARON
Saxo Tenor	: FERNANDO VARON
Bongó	: HERNANDO GIRALDO
Conga	: HUGO ORTEGA

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A nuestros amigos:
Luis E. - Giovany y Gregorio ... gracias.


Acero & Seda
A&S
Orquesta
al·fresco!

Acero & Seda Orquesta



LADO A

1. **DONDE ESTA NUESTRO AMOR** (D.R.)
Arreglo / Julio Alvarado
Canta / JORGE "NEGO" ORTIZ

2. **TENGO HAMBRE DE TI** (J. L. Calderón)
Arreglo / Julio Alvarado
Canta / TONY PEREZ

3. **ME HAS CONDENADO** (R. Amado)
Arreglo / Tommy Villariny
Canta / ERIC LINARES

4. **SI LA VES** (Kimi Solis)
Arreglo / José Febles
Canta / JORGE "NEGO" ORTIZ

LADO B

5. **SI SOY TU AMANTE QUE**
Arreglo / Tommy Villariny
Canta / JORGE "NEGO" ORTIZ

6. **CAMINEMOS POR LA CIUDAD** (Orlando Ortiz)
Arreglo / Humberto Ramirez
Canta / TONY PEREZ

7. **EL PASADO** (D.R.)
Arreglo / José Febles
Canta / ERIC LINARES

8. **HOY TE VI PASAR** (Héctor Zabaleta)
Arreglo / José Febles
Canta / TONY PEREZ

Conga & Director - **JESUS "BIBI" HERNANDEZ**
Bajo & Co-Director - **ABIUD TROCHE**
Piano & Solo En "El Pasado" / **LUIS QUEVEDO**
Timbales - **SANTIAGO "CHAGO" MARTINEZ**
Bongó / **RAYMOND FIGUEROA**
Sintetizador - **OSCAR HERNANDEZ**
Trompeta - **JULIO ALVARADO**
Trompeta / **ANGEL VELEZ**
Trompeta / **ANGIE MACHADO**
Trombón / **JESUS "RAFI" TORRES**
Trombón / **ANTONIO "TOÑITO" VAZQUEZ**
Sax Baritono - **SAMMY VELEZ**
Coro & Percusión - **NESTOR SANCHEZ**
Coro - **TONY PEREZ**
Coro & Dirección Vocal - **TITO ALLEN**
Técnico Orquesta / **RAFAEL LANAUSSE**
Técnico Orquesta / **MITCH LOZADA**

Productor Ejecutivo:
JESUS "BIBI" HERNANDEZ
Productor:
JOSE "LENNY" PRIETO
Dirección & Producción Musical:
RICKY RODRIGUEZ

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Técnico Grabación Vocal / **DAVID LESCOE**
Fotografía - **ED BROWN STUDIO, N.Y.C.**
Diseño Gráfico - **EVI MARCHANY STUDIO, P.R.**

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GRACIAS A:
JOSE "LENNY" PRIETO
JOSE LUIS "CHEPO" SANCHI /
ISIDRO INFANTE

GRACIAS ESPECIALES:
A Mi Esposa, BLANCA
A Mi Familia, Por Creer En Mi
Y Recuerdos A Mi Padre, JESUS, Sr

Jesus Hernandez

al·fresco!

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Jacket Made in Canada

Stereo

SQN 7816/2
2 record set

Robert Rheims:
Christmas Organ & Chimes



Sine Qua Non

Stereo

SQN 7816/2



Robert Rheims: Christmas Organ & Chimes

Record 1

Side 1

O Holy Night
Hark! The Herald Angels Sing
Medley
God Rest Ye Merry, Gentlemen
From Every Spire On Christmas Eve
Medley
The First Noel
Joy To The World
Medley
Deck The Halls
The Christmas Chimes Are Pealing
Medley
Away In A Manger
I Saw Three Ships

Side 2

Silent Night
O Little Town Of Bethlehem
Medley
Good King Wenceslas
Angels We Have Heard On High
Medley
It Came Upon A Midnight Clear
O Christmas Tree
Medley
We Three Kings Of Orient Are
I Heard The Bells On Christmas Day
O Come All Ye Faithful

Record 2

Side 1

We Wish You A Merry Christmas
Winter Wonderland
The Christmas Song
(Chestnuts Roasting On An Open Fire)
White Christmas
Medley
I Heard The Bells On Christmas Day
Silver Bells
Medley
Carol of The Drum
Jingle Bells

Side 2

Medley
The Night Before Christmas Song
Up On The House Top
Too Fat For The Chimney
Medley
I'll Be Home For Christmas
(There's No Place Like) Home For The Holidays
Medley
Santa Claus Is Coming To Town
Jolly Old St. Nicholas
When Santa Claus Gets Your Letter
Medley
Rudolph The Red-Nosed Reindeer
Frosty The Snowman
We Wish You A Merry Christmas

From **Sine Qua Non — the difference is in the listening.** This album is also available on tape, catalog no. **C7816/d.**
Cover design: Cheryl Kirk
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RAY CONNIFF

Campeones



WHAT'S LOVE GOT TO
DO WITH IT?

I JUST CALLED
TO SAY I LOVE YOU

WAKE ME UP
BEFORE YOU GO GO

HELLO

YO Y ELLA

MOONLIGHT LADY

Y OTROS EXITOS

RAY CONNIFF

Campeones



SIDE ONE:

CAMPEONES

WHAT'S LOVE GOT TO DO WITH IT?

LEAVE A TENDER MOMENT ALONE

HELLO

NINETY-NINE RED BALLOONS

WAKE ME UP BEFORE YOU GO GO

SIDE TWO:

I JUST CALLED TO SAY I LOVE YOU

YO Y ELLA

MOONLIGHT LADY

BESOIN DE RIEN, ENVIE DE TOI

EL PADRE NUESTRO

Productor: Ray Conniff
Arreglista y Director: Ray Conniff
Ingeniero: Dick Bogert
Portada producida por: Rod Dyer
Foto de portada: Steve Sakai
Solos, piano eléctrico: Pete Jolly
Solos, trombón: Ray Conniff
Solos, sintetizador: Larry Muhoberac

Agradecimiento especial al Sr. Gene Merlino por su coordinación coral.

Tema Campeones escrito por Ray Conniff.

Agradecimientos muy especiales a D'aldo Romano, Mario Ruiz, Jose Behar y Phil Alexander de Discos CBS y CBS Records International.

Gracias a Tamara, Nina, Aimée, Sandrine y Ramona por dar el "sonido joven" al coro en el tema "What's Love Got To Do With It.

Grabado en los estudios de A&M Records, Hollywood, California.

CBS

DIL-10380

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¿Saben ustedes lo que es un Yamaha TX 816, no? Yo tampoco lo sabía hasta cuando me dieron una demonstración en el Yamaha Experimental Sound Studios en Glendale, California. Trataré de explicarles la función de un TX 816.

Usé dos excelentes teclados en este álbum, Larry Muhoberac y Pete Jolly. Diremos que hize que Larry tocara una parte del teclado en un sintetizador. Al programar su sintetizador a través del TX 816, en realidad este a su vez produce un sonido como si hubieran ocho teclados diferentes con ocho sonidos diferentes. Al usar dos de estos TX 816 en este álbum, hice como si se estuvieran usando 16 teclados diferentes fundiéndose dentro de mi sonido acostumbrado de cantantes e instrumentos.

Pueden escuchar este sonido en "What's Love Got To With It," donde utilicé el TX 816 en algo así como un sonido de cuerdas dentro de la melodía. También los usé doblando con mis metales, saxófones y cantantes de costumbre. Me divertí muchísimo al grabar este tema porque conseguí que mi hija, Tamara, de 13 años y sus amigas Nina, Sandrine, Ramona y Aimée cantaran al compás de mis cantantes regulares para darle un sonido juvenil.

Quiero agradecer a cada uno de ustedes por apoyar mi música a través de todos estos años y espero que este álbum les haga su vida un poco mas placentera. Es mi deseo también el poder verlos algún día en uno de mis conciertos.

Escuchen felices y vayan con Dios,

Ray Conniff

otros favoritos de Ray Conniff







LP-20-TV-040

ORFEON

15 Melodias de la: Epoca de Oro de

Los Panchos

RAYITO DE LUNA

SIN TI

NO TRATES DE MENTIR

PERDIDA

NO ME QUIERAS TANTO

SIN UN AMOR

CONTIGO

PARECE QUE VA A LLOVER



UN SIGLO DE AUSENCIA

CAMINEMOS

NO, NO Y NO

YA ES MUY TARDE

UNA COPA MAS

ME VOY PA'L PUEBLO

NUESTRO AMOR

El Programa incluido en el presente volumen, viene Melodias Inolvidables de esa Epoca Gloriosa con la Inimitable Primera Voz de

Hernando Avilés

LP-20-TV-040

ORFEON

15 Melodías de la Época de Oro de

Los Panchos

Lado A

1.- RAYITO DE LUNA
(Chucho Navarro)
BOLERO MUSIMEX

2.- UN SIGLO DE AUSENCIA
(Alfredo Gil)
PHAM

3.- NO, NO Y NO
(Oswaldo Farrés)
ABERBACH

4.- CAMINEMOS
(A. Gil/Heriberto Martínez)
PHAM

5.- SIN TI
(Pepe Guízar)
PHAM

6.- PERDIDA
(Chucho Navarro)
BOLERO MUSIMEX

7.- NO TRATES DE MENTIR
(Alfredo Gil)
CAMPEI

8.- YA ES MUY TARDE
(Alfredo Gil)
BOLERO MUSIMEX

Lado B

1.- NO ME QUIERAS TANTO
(Rafael Hernández)
EMMI

2.- SIN UN AMOR
(A. Gil/Navarro)
PHAM

3.- ME VOY PA'L PUEBLO
(Mercedes Valdés)
EMMI

4.- UNA COPA MAS
(Chucho Navarro)
BOLERO MUSIMEX

5.- CONTIGO
(Claudio Estrada)
EMMI

6.- NUESTRO AMOR
(Rafael Ramírez)
BRAMBILA

7.- PARECE QUE VA A LLOVER
(Antonio Mata)
EMMI

El Programa incluido en el presente volumen, reúne Melodías Inolvidables de esa Epoca Gloriosa con la Inmutable Primera Voz de **Hernando Avilés**

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NEIL DIXON'S

LIFE'S A BEACH





SIDE A

Life's A Beach
Small Talk
Get It Right
Slut Puppy Blues

SIDE B

When The Angels Come
Friendship
Rock Of Ages (Revised)
Sea Turtle

All songs written by Neil Dixon except LIFE'S A BEACH and SLUT PUPPY BLUES, written by Neil Dixon, Bobby Carmichael and Chaunkee Venable.

Executive Producer — Mike Jones; Producer — Chaunkee Venable.

Engineers: Doug Johnson, Russ Fowler and Chaunkee Venable.
Assistant Engineers: Greg Perry, Bryan Huygens and Rick Smith.

Neil Dixon - Vocals; Cheryl Wilson-Background Vocals; Steve Nathan-Keyboards; Owen Hale-Drums; David Hood-Bass; Mickey Buckins-Percussion; Bill Hinds, John Willis, Chaunkee Venable-Guitars; Randy Sorrells-Pedal Steel Guitar; Phillip Raines-Saxaphone; Ty Hanson-Harmonica.

Photos by Starr Rives and Chaunkee Venable
Jacket design by Terry Humphrey and Chaunkee Venable.

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Neil Dixon

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PAT ROPER

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WITH

TOMMY DOYLE AND JOHNNIE BUTLER JR.

From The Shannon To The Clyde



REGO

STEREO

R 27000

PAT ROPER

From The Shannon To The Clyde

WITH TOMMY DOYLE



AND JOHNNIE BUTLER JR.

Tommy Doyle



When one thinks of the accordion, it usually brings to mind a minor-keyed Parisian melody or a lively hand clapping polka. When the man Tommy Doyle plays the accordion, it always means fine Irish music. The music and the man are inseperable. Whether his fingers are dancing over the keyboard to produce a brisk jig or reel, or augmenting the talented voice of Pat Roper, the Tommy Doyle style is always relaxing and harmonious. His technique and fine feeling for the instrument is evidenced on many recordings and now once again his musical ability is displayed for all to enjoy.

SIDE A

From The Shannon To The Clyde
(Glen Eagle Music)
Noreen Bawn
(B.M.I.)
One Day At A Time
(Wilkins-Kristofferson)
Selection Of Jigs - *including Nolan's*
(Glen Eagle Music)
Two Loves
(B.M.I.)
Glasgow Medley:
I Belong To Glasgow
One Hundred Pipers
Loch Lomond

Guitar: TOMMY LUCAS
Bass: RON MARKOWITZ
Drums: JOHNNIE BUTLER, JR.
Piano: PETE PONTI
Accordion: TOMMY DOYLE
Background Vocals: PAT ROPER
JOAN DOYLE

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Also available on 8-Track & Cassette

Over the past twenty years there has developed an ever-increasing interest in and devotion to Ireland's music, song and dance, not only in Ireland but in the United States, and every indication points to even greater fervour for the future.

Within the segments of our music there has grown a tremendous interest in ballad singing and recent record attendances at cabaret, concert and Irish pubs more than proves the point and all of this in spite of little or no immigration and other negatives—a sign, therefore, that Irish and Irish/Americans more than ever continue to support their musical heritage.

Among the many performers there is one young man who brings enjoyment and listening pleasure to audiences everywhere and that is PAT ROPER. Born in Glasgow, Pat's father came from Donegal and his mother from Glasgow. I first heard Pat perform as a solo some years ago in the Catskill Mountains. His performance then as indeed now was laced with a feeling and emotion that only on of Celtic heritage sincerity and talent could attain.

Some four years ago Pat organized his own band and during these years has established himself as one of the leading exponents in his field. The reception of his first album, MY IRELAND, attests to this.

Originally a school teacher for exceptional children, Pat began his musical career by taking piano lessons when he was five years old and later in his young life taught himself to play the guitar.

In addition to his many musical talents, Pat also composed two of the songs on this album, "From The Shannon To The Clyde" and "A Time, A Place, A Dream".

I hope you will enjoy as much as I have these Celtic renderings of Pat Roper. This album deserves a place in your collection and I know it will add to his already achieved successes.

Joe Kennedy



Joe Kennedy
Grand Marshal
1981 Saint Patricks Day Parade

Johnnie Butler, Jr.



Johnnie Butler, Jr., from Dublin, made his musical debut as a drummer in his father's famous "Johnnie Butler Orchestra". But playing in a big band atmosphere was only the begining of John's musical career.

Today, in addition to being one of the finest and best known drummers in the Irish field, he may also be credited with being a very talented jazz musician. He has also become an active studio musician.

SIDE B

The Ring Your Mother Wore
A Time, A Place, A Dream
(Glen Eagle Music)
Take Me Home To Mayo
Selection Of Reels
including The Boys Of The Lough
The Blacksmith
(ASCAP)
Scotland The Brave Medley:
I Love A Lassie
Roamin In The Gloamin
Canny Shuve Yer Granny Aff The Bus
A Wee Deoch 'N' Doras
Scotland The Brave

Arranger: TOMMY DOYLE
Engineer: BEN RIZZI
Recorded at: Mastersound Studio, New York
Liner Notes: JOE KENNEDY
Cover photo courtesy Irish Tourist Board

For our complete catalog write:
Rego Irish Records & Tapes
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Garden City, New York 11530

Art & design: Justin Terry Anastasia


Rosemary
Pink Carnation

ROSEMARY

PINK CARNATION

A MICHAEL CAPITAINE PRODUCTION

SIDE ONE

1. **RUNAWAY** 2:29
   (Shannon/Crook)
   Mole Hole Music-Rightsong Music
   Bug Music-BMI
2. **IT'S LATE** 1:46
   (Dorsey Burnette)
   Matrogun Music Inc. BMI
3. **LA BAMBA** 2:20
   (Adapt'n. R. Valens)
   Werner Tamerlane BMI
4. **MY PRAYER** 2:45
   (J. Kennedy/J. Boulanger)
   Skidmore Music ASCAP
5. **RAVE ON** 1:46
   (S. West/B. Tilghman/N. Petty)
   Wren Music BMI

SIDE TWO

6. **SEA CRUISE** 3:01
   (Huey P. Smith)
   Cotillion Music BMI
7. **THE TREASURE OF LOVE** 1:48
   (Lou Stallman and Joe Shapiro)
   Uni Chapell BMI
8. **EARLY IN THE MORNING** 2:04
   (B. Darin/W. Harris)
   Alley Music-Trio Music ASCAP
9. **A BOY WITHOUT A GIRL** 2:01
   (S. Jacobson/R. Sexton)
   World Song Publishing Incorporated
   ASCAP
10. **SPLISH SPLASH** 2:20
    (Darin/Murray)
    Alley Music-Trio Music BMI

Lookin' cool, talkin' tough, black leather jackets, hangin' out on street corners — ROCK AND ROLL WAS EVERYWHERE and so was my transistor radio!

That's how it was growing up in the fifties/early sixties. Those were the days of American Bandstand, school dances, the juke box, rock and roll shows at the Brooklyn Paramount, cruisin' in those "classic" cars, drive in movies, poodle skirts, goin' steady, sneakin' in late and playing records.

I spent most of my allowance buying records and magazines of my favorite recording artists. This record collection was my greatest worldly possession. Each song, even today, has a special meaning and brings back memories of many people, places and good times. Trying to harmonize with my girlfriends was a fun thing to do. We would sing in the subway station just to hear that echo hoping someone out there would hear us and sign us up to cut a record.

This album is a continuation of my love for the artists and writers of the fifties and early sixties. Their songs have given me many fond memories and so I dedicate this album to them.

To the guys of Rock and Roll.

Hope you enjoy this album as much as I enjoyed recording it.

Rosemary

MUSICIANS:

DRUMS/PERCUSSION:
Jeff Consi, John Genovese, Shep Grazioli

BASS KEYBOARDS/BASS GUITAR:
Bob Powell, Richard Lamb

KEYBOARDS/PIANO:
Richard Lamb, Richard Clark

LEAD GUITAR:
Mike Virzera

RHYTHM GUITAR:
Mike Virzera, Bob Powell

SAXOPHONE:
Pat Maranzino

BACKGROUND VOCALS:
Maura DeMarco, Linda Hubbard, Bob Powell, Susan Balaes, Nancy Loesch

ACKNOWLEDGEMENTS:
Recorded at ECI Recording Studios, Massapequa, NY
Produced by Michael Capitaine
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45RPM


IN HIS MAJESTY'S
Sacred Service
THE WATCHMEN



Name: David Michael Lucas

Code Name: Chico Lopez, Magnum Preacher, Indiana Dave, Billy Joe

Height: 5' 10"

Weight: 165 lbs.

Age: "Classified"

Years In Service: 15

Current Assignment: Project "Ramrod"



Name: Steve A. Cornwell

Code Name: Fuzzball

Height: 5' 6"

Weight: 130 lbs (soaking wet)

Age: 27

Years In Service: 4

Current Assignment: "Classified"



Name: Thomas A. Bostic

Code Name: Babyface

Height: "Classified"

Weight: 160 lbs

Age: 22

Years In Service: 1

Current Assignment: Project "Tidbit

FOR YOUR HEART ONLY • THE BLUES SONG

RESURRECTION MORNING • HIS MAJESTY'S SACRED SERVICE



BORROWED TIME • MY HEART IS ALREADY HOME • PEACE

DIE AND THEN LIVE • THAT'S WHEN THE ANGELS REJOICE



Name: S. Craig Ott

Code Name: Wheels & Deals, Ottski, The King

Height: 5' 11"

Weight: 162 lbs.

Age: 29

Years In Service: 5

Current Assignment: The Scavenger Project



Name: Gary L. Thompson

Code Name: Mongo, The Masher, Cuddles

Height: 6' 3"

Weight: "Highly Classified"

Age: 28

Years In Service: 5

Current Assignment: Project "Datalink"



Name: Keith M. Shimfessel

Code Name: Fingers; "88"; Fessel

Height: 5' 11" (6' 1" with hair teased)

Weight: 165 lbs

Age: 27

Years In Service: 5

Current Assignment: Project "Ebony and Ivory"

In His Majestys



DIE AND THEN LIVE

Words by David Lucas
Music by Keith Shimfessel

People are always searching
For a way to start again
They feel all their hope slipping
They lose their way in sin
Always seeking satisfaction
Their roads...an empty doom
Hours filled with broken relations
Their nights are filled with gloom

Chorus:

If you're looking for a miracle
And you need a change in plans
Turn your life to the reason
Put your secrets in His hands
There's no getting over--
the life He wants to give
You can die and then begin to live

I know that it sounds funny
To speak so about the dead
Don't you misunderstand me
Listen to what I've said
There's real hope in the living
If you'll die to your sins past
Put your hope in the living
And His promises--they all will last

(Repeat Chorus)
Bridge:

You may meet a stranger
Who says live for today
But you know what comes after
So turn the other way
Death can bring you living
His words are oh, so true
He never stops His giving to you

(Repeat Chorus)

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RESURRECTION MORNING

Words by David Lucas
Music by Keith Shimfessel

I do not grieve over loved ones
Who have died and gone on before
the grave has now no power
For the Lord unlocked that door
The loved ones asleep in Jesus
Will come with Him someday
We too shall meet the Master
On that resurrection day!

Chorus:

Resurrection morning!
Hear the trumpets of the King!
Resurrection morning!
Hear all the angels sing!
Rise up my waiting children.
Meet Jesus in the air!
Resurrection morning!
And then forever we'll be there!

Like a thief in the twilight.
The Lord will come back for His own.
And once more our King Jesus
Will step down fron His throne.
He'll bring His children safely
Through that final dying day
To a place of peace and comfort
Where tears are wiped away

(Repeat Chorus)

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MY HEART IS ALREADY HOME

Words and Music by Kyla Rowland

More and more I feel like a stranger
There's so much that I don't understand
Why a world so lost would not want a Savior
And not want to take His hand
It is not for me to question
So I leave it with One who knows
My heart is no longer of this world
It left here a long time ago.

I can't seem to get acquainted
With this style of living today
My mind just keeps on wandering
Back to where my treasures are laid
I can almost see the beauty
And at times I can hear the songs
I can stay in touch with Heaven
For my heart is already home.

Chorus:

And my heart belongs to Heaven
I've entrusted it all with the Lord
Though my feet carry me anywhere
I need to go
My heart is already home
Though my feet carry me anywhere
I need to go
My heart is already home.

We love to get mail:
The Watchmen
O.E. Ministries
206 Second Ave.
Chesapeake, OH 45619

THE BLUES SONG

Words by David Lucas
Music by Keith Shimfessel

If your life is burdened
And sadness closes in
Turn your heart to Jesus
And you will surely win
For Jesus is the reason
You can start again today
If you follow Jesus
He will wash your blues away.

Chorus:

You don't have to sing the blues today
He can always drive the blues away.
You don't have to sing the blues again
He has set you free
Free from all your sin.
Blue may be a color
So fitting for the sky
Without the cool blue water
Then we would surely die
But if your heart is broken
And you feel sad and blue
God has something special
His Son will make you new.

(Repeat Chorus)
Bridge:

There is joy in knowing Jesus
Really lives inside
Life is now worth living
His arms are open wide.

(Repeat Chorus)

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PEACE

Words by David Lucas
Music by Keith Shimfessel

Foggy nights
Distant lights
You're living on the run
Heavy heart
Far apart
From loving anyone
And the agent of the darkness
Steals into your mind
Casting all his sadness
Until you cannot find

Chorus

Peace...You need a little safety
Peace...You want a place to [illegible]
Peace...You need someone to [illegible]
When you're feeling lost inside
Jesus...Time has come to be sure
Jesus...You're got a place to go
Jesus...He will always be by your side

Meeting place
Face to face
You see what you've got to do
Find the truth
Now turn loose
Of the one who's binding you
He's the agent of the darkness
Tearing down your dreams
Telling you that doubting
Is not as bad as it seems
Oh, don't you know you need

(Repeat Chorus)
Bridge:

There's an agent of darkness
And an angel of peace
One is filled with evil
The other brings release
Be careful who you follow
This is a game of keeps

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BORROWED TIME

Words by David Lucas
Music by Keith Shimfessel

You know it's not safe
To borrow anything
Then you don't have a thing
Beware of the people
Who wear borrowed smiles
They say life is simple
But there's no second mile
Only you can decide
There's no place to hide because...

Chorus:

You're living on borrowed time
Livin' just one step 'cross the line
You're living on borrowed time
Livin' just one step 'cross the line
You must turn while there's still time
Don't get caught on borrowed time

You know it's not wrong
For you to do right
If you need a friend
Take One who stays tight
You don't need to borrow
There's One who will give
Run out of the sorrow
And learn how to live
Only you can decide
There's no place to hide because...

(Repeat Chorus)

Bridge:

Borrowed time
Living in fear
Borrowed time
You need to hear
Borrowed time
Due date is near
Borrowed time
There's interest to pay
Borrowed time
He takes debts away
Borrowed time
This is the day
If you're on borrowed time

Repeat Chorus

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HIS MAJESTY'S SACRED SERVICE

Words by David Lucas
Music by Keith Shimfessel

Now I've got no secrets
In fact I want to shout
When I found the love of God
He drove my secret out.
Now I'm in His service
And I follow faithfully
I really want to show you
How the love of God sets you free.

Chorus:

In His Majesty's Sacred Service
Where He has so much more to give
In His Majesty's Sacred Service
Find a license to live (to live).
Living in His Kingdom
You're an agent of light (agent of light)
He can make it all right (make it all right)
come and join today--the Sacred Service.

I'm glad that I enlisted
He's turned my night to day
I've got a sacred mission
And He's with me all the way.
It's time to see the Master
He's got a plan for you
Read all the sacred orders
And you'll know just what to do.

Bridge:

Tell 007
I'm on my way to heaven
No need to look for me.
You can tell everyone
That I heard from Number One
And I'm gonna live eternally.

(Repeat Chorus)

Come and join today
with Him all the way
We need you today.

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CREDITS

Produced by: Keith Shimfessel
Executive Producer: David Lucas
Engineered by: Steve Hoffman & Keith Shimfessel
Assistant Engineers: Gary Thompson & Bruce Snyder
Recorded at: Landmark Recording Company, Chesapeake, OH

Musicians:
Drums: Dewey Frye
Bass Guitar: Larry Evans, Larry Litteral & Keith Shimfessel
Guitar: James Whited & Mike Oliver
Saxophone: James Whited
Steel Guitar: Jerry Taylor
All Keyboards & Synthesizers: Keith Shimfessel
Oberheim DMX Drum Machine Programming: Keith Shimfessel

Album Concept: The Watchmen
Cover Design: David Bennett Graphic Productions
Cover Photos: Denny Johnson

The Watchman Are:
Tom Bostic
Craig Ott
Steve Cornwell
Gary Thompson
Keith Shimfessel
David Lucas

Special Thanks To:
* *David Lucas for reading all those Ian Fleming books. Wonder what we'll do next year?*
* *Steve (it's a take) Hoffman. You've still got the fastest fingers in the tri-state for punch-ins. Thanks for pushing for the new piano.*
* *Sharon Lucas for writing all the checks. I told you we'd put a steel guitar on this one.*
* *To all the wives and children for giving up their husbands and daddies to complete this project.*
* *To all the people in Washington Court House, Ohio, who helped us take the front cover shot. Your time was much appreciated!*

Local Arrangements: Charlie Starkey
Fog Technician: Ron Kell
Cord Technician: Bill Kell
Generator Operator: Wes Campbell

FOR YOUR HEART ONLY

Words by David Lucas
Music by Keith Shimfessel

Living becomes a burden..
No warmth left in your soul.
Life has lost all reason...
As wrong roads take their toll.
It's time you saw His glory..
A star shines in the night
He has a gift just for you...
A gift of love and light.

Chorus:

For your heart only...
There's love each passing day
For your heart only...
A shining light to guide you along the way.
There's hope in your tomorrow.
You can see a brighter day.
In His Word you'll find the answer...
For your heart only.

It's true He loves the masses.
The world was made by Him.
You may think you lost the way...
He wants you back again.
The Maker loves each person...
Like a shepherd loves his sheep.
He has a path to follow...
And a plan for you to keep.

(Repeat Chorus)
Bridge:

Run from the danger
There's no time for delay.
There's one dark stranger
Who will steal your heart away.

You must ...guard...your heart
God will...help...you find
Brand new...place...to start
And sweet...peace...of mind

You must guard your heart
Jesus will help you find
A new place to start
And sweet peace of mind.

(Repeat Chorus)

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THAT'S WHEN THE ANGELS REJOICE

Words and Music by Larry Bryant

At the completion of the golden gate
No, the angels did not celebrate
And when the Wright
boys flew their bird
No angelic shouts were heard
Now when the light bulb
first lit up the town
No, the angels did not dance around
And when man stepped on the moon
They didn't sing a victory tune

Chorus

There's only one thing
that we're sure about
That can make those angels
jump and shout.
It's when a sinner makes
the Lord's choice.
That's when the angels rejoice

Bridge 1

Now heaven doesn't strike up the band
For any ol' occasion of man
It's gotta be a special thing
To make those angels sing

Now when the model T
first hit the street
It didn't bring all heaven to its feet.
And when the first computer was born.
They didn't blow Gabriel's horn

(Repeat Chorus)
Bridge 2

Oh, when the United States
became a nation
There was no angelic celebration.
But one lost sinner comes back home.
They jump for joy around the throne

(Repeat Chorus)

CALIENTE
STEREO
CLT 7213

el Tropicalísimo

TONY LAURE

y su Guadalajara Tropical



- ANI QUE CHASCO ME LLEVE
- MI GUITARRA Y YO
- CUMBIA VIAJERA
- AL CALOR DE LA CUMBIA
- VILLAHERMOSA
- LA PELEA DEL SIGLO
- ADIOS FELIPA
- AÑO VIEJO
- AMOR ETERNO
- CANCUN HERMOSO

el Tropicalísimo

TONY LAURE

y su Guadalajara Tropical



CALIENTE
STEREO
CLT 7213

LA PELEA DEL SIGLO
-D.R. en D.G.D.A./2:42/Pendiente

AÑO VIEJO
-Crescencio Salcedo/2:55/Morrow Music-Emlasa

AL CALOR DE LA CUMBIA
-María Mercedes Guerra/2:15/Obemusa-Emlasa

CUMBIA VIAJERA
-Manuel García/2:50/Pendiente

ADIOS FELIPA
-D.R. en D.G.D.A./2:50/Pendiente

AH QUE CHASCO ME LLEVE
-Jesús Durán Samaniego/2:35/Pendiente

VILLAHERMOSA
-P. de la Barrera-Del Angel/2:15/Intersong

AMOR ETERNO
-D.R. en D.G.D.A./2:53/Pendiente

MI GUITARRA Y YO
-Rubén Nava/2:53/Pendiente

CANCUN HERMOSO
-Conchita Aguiar/2:16/Edim

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LITHUANIAN CHAPEL DEDICATION and RELIGIOUS CONGRESS HIGHLIGHTS

ŠILUVOS

MARIJOS KOPLYČIOS PAŠVENTINIMO IR Religinio Kongreso Momentai



THE COMMITTEE FOR THE DEDICATION OF THE LITHUANIAN CHAPEL OF OUR LADY OF ŠILUVA, NATIONAL SHRINE OF THE IMMACULATE CONCEPTION-OUR LADY OF ŠILUVA — COMMEMORATIVE RECORDING — WASHINGTON, D.C.

The Chapel of Our Lady of Šiluva, in the National Shrine of the Immaculate Conception, Washington, D.C., was solemnly dedicated on Sunday, September 4, 1966, as the gift of Lithuanian exiles and immigrants. The project was seen through to completion under the leadership of Bishop Vincent Brizgys.

Named after the original shrine in Lithuania where the Mother of God appeared to some shepherds in 1607, the Chapel in Washington, D.C. is a symbol of the national and religious aspirations of a people dominated over twenty-five years by Soviet Communism.

The dedication was celebrated with the singing of the Mass "Vulnerum Christi," composed by Juozas Naujalis in 1934, for the First Lithuanian Eucharistic Congress.

The Mass of Dedication was sung by the "Dainava" ensemble of ninety voices, assisted by members of the Alice Stephens Choir and the Knights of Lithuania.

The dedication of the Chapel of Our Lady of Šiluva and the Religious Congress held on the occasion drew upwards of five thousand persons to the nation's capital from all over the United States and abroad. To help mark the occasion, two concerts of sacred and secular music were presented.

After the dedication of the chapel, a solemn religious-patriotic convocation at the Catholic University of America proclaimed to the world the undying loyalty of the Lithuanian nation to its religious and cultural heritage.

ALL RECORDINGS HEREIN CONTAINED WERE MADE IN LIVE PERFORMANCE

SIDE ONE

MIŠIOS KRISTAUS ŠVENTŲ ŽAIZDŲ GARBEI — MASS IN HONOR OF THE WOUNDS OF CHRIST

Composer, Juozas Naujalis (1869-1934)
Sung by the Dainava Ensemble, assisted by members of the Alice Stephens Choir and the Knights of Lithuania Choir.
Conducted by Petras Armonas — Organ Accompaniment by Marija Mondeikaite-Kutz. Recorded by Joseph B. Ralis

PULKIM ANT KELIU, Traditional Hymn by A. Strazdelis and J. Naujalis
Sung by the massed choirs and congregation

"Let us fall to our knees, all Christians,
Greatly thirsting for God's Grace.
With tears in our eyes, let us pray God;
Let us offer Him this sacrifice of the Mass."

SIDE TWO
CONCERT SELECTIONS

NOCTURN: Composed by M. K. Čiurlionis (1875-1911)
Piano Solo by Aleksas Mrozinskas

SVEIKA MARIJA (Ave Maria): Composed by Bronius Budriūnas
Sung by: Antanas Pavasaris

TUSTI PALIKTIEJI NAMAI (Empty the Abandoned Homestead)
Words: Kazys Bradūnas
Music: Julius Štarka 1884-1960
Sung by: Roma Mastiene

Tušti paliktieji namai.	Empty the abandoned homestead.
Jau padangių pačių pakrašty j	At the very edge of the heavens
Nyksta melsvoj tolumoj,	Fade in the blue distance of night
Tėviškės medžiai aukšti.	The tall trees of home.
Ar man grįžtant rodysit kelią?	Will you show me the way to return?
Ar viršūnės žvaigždžių atsirems?	Will your tops touch the stars?
Ar nors vieną žalią šakelę	Even one green twig
Rasiu prie šalto akmens?	Will I find at the cold rock?

NENUŽENK NUO AKMENS, O MARIJA (Do Not Come Down From the Rock, O Mary).
In honor of Our Lady of Šiluva — Composed for this occasion
Words: K. Grigaitytė
Music: Bruno Markaitis, S.J.
Sung by: Prudecija Bičkiene
Recorded by: Joseph B. Ralis

The Lithuanian nation pleads with Our Lady of Šiluva to remain as its protectress in its greatest hour of need.

1. Nenuženk nuo akmens,
O Marija,
Pušinėly žaliam Šiluvos,
Krauju ten ir ašarom lyja:
Nepalik, nepalik Lietuvos!

2. Tvanas kyla, sodybas mūs semia,
Virsta girių žalių ąžuolai.
Patikėjom Tau šventą mus žemę,
Tau žaliuos ji, žydės amžinai.

3. Jei nuplautų banga raudonoji
Paskutinę gyvybę nuo jos,
Būsime Arka mes Nojaus
Ir balandžiai šakelės žalios . . .

4. Akmuo tas,—tvirtovė po kojų
Nėr jėgos, kas pajudintų jį:
Ten atsvesime mes laisvės rytojų,
Apraudosim skriaudas ten visi . . .

5. Nenuženk nuo akmens,
O Marija,
Piemenėliams pravirkus kadais . .
Mes išpuošim šventoves lelijom
Ir nevystančių rožiu žiedais!

OI TOLI, TOLI (Far, Far Away)
Words: Traditional Folk-Song
Music: T. Brazys
Sung by: The Lithuanian Men's Chorus of New York

O KRISTAU, PASAULIO VALDOVE (O Christ, Ruler of the World)
Words: Bernardas Brazdžionis
Music: Konradas Kaveckas
Sung by the massed choirs and the public at the religious-national manifesto following the dedication of the chapel.

CHOIRS CONSTITUTING THE MASSED CHORUS PARTICIPATING WITH "DAINAVA" AT THE DEDICATION AND MANIFESTO.
COORDINATOR: REV. V. BUDRECKAS, MM.
JUNGTINIŲ CHORŲ SARAŠAS

1. Šv. Petro ir Povilo parapijos choras, Elizabeth, N.J., vad. V. Mamaitis.
2. Rūtos ansamblis, Newark, N.J. vad. Alg. Kačanauskas.
3. Šv. Juozapo parapijos choras, Waterbury, Conn., vad. Al. Aleksis.
4. Viešpaties Atsimainymo parapijos choras, Maspeth, L.I., N.Y., vad. A. Visminas.
5. Šv. Jurgio parapijos choras, Shenandoah, Pa., vad. D. Horberger.
6. Šv. Petro ir Povilo parapijos choras, Tamaqua, Pa., vad. Reg. Gurauskas-Brennan.
7. Sopulingosios Mergelės parapijos choras, Lyndhurst, N.J., vad. Genev. Mazur.
8. Angelų Karalienės parapijos choras, vad. M. Liuberskis.
9. Lietuvių choras Aidas, W. Hartford, Conn., vad. J. Petkaitis.
10. Philadelphijos Lietuvių Tautinis ansamblis, vad. L. Kaulinis.
11. Marijos Apreiškimo parapijos choras, Brooklyn, N.Y., vad. V. Baltrušaitis.
12. Šv. Juozapo parapijos choras, Scranton, Pa., vad. A. Bulevičius.
13. Švč. P. Marijos Nesiliaujančios Pagalbos parapijos choras, Cleveland, Ohio, vad. Mrs. R. Brazaitis.
14. New Yorko Lietuvių Operetės choras, vad. Vyt. Strolia.
15. Šv. Jurgio parapijos choras, Bridgeport, Conn., vad. A. Stanišauskas.
16. Moterų Ansamblis Birutė, Clark, N.J., vad. S. Čeriene-Mulks.
17. Šv. Andriejaus parapijos šv. Cecilijos choras, New Britain, Conn., vad. J. Beinorius.
18. Šv. Juozapo parapijos choras, Binghamton, N.Y., vad. Miss Frances Ondrako.
19. Šv. Mykolo parapijos choras, Easton, Pa., vad. J. Kulikauskas.
20. Šv. Petro parapijos choras, Boston, Mass., vad. J. Kačinskas.

Recorded by Bradley Recording Studios, except where otherwise noted.

THE RIGHT TO BELIEVE

KESTON COLLEGE No. 3 1979

IN THE BEGINNING . . .

It was in the 1970's that the world first began to be aware of the Catholic human rights movement in Lithuania. Russian *samizdat* (unofficially published) documents were already well-known to the Western public, but in 1972 a booklet of type-written pages sewn together by hand, in a language unknown to most foreign correspondents, appeared among the *samizdat* reaching the West. The language turned out to be Lithuanian: this was the first issue of the *Chronicle of the Lithuanian Catholic Church.* Its pages were packed with information on the difficult situation of Roman Catholics in Lithuania, reporting the trials of priests for teaching children the catechism, discrimination against religious believers at work and at school and government limitations on the number of students training for the priesthood.

Today, seven years later, the Lithuanian *Chronicle* has established itself as the most authoritative source of information on the Catholic Church in Lithuania. An overwhelming majority of Lithuanian priests have signed documents published in the journal, a situation unparalleled in any other denomination in the USSR. Petitions signed by over 17,000 people have been published in the *Chronicle.* Its reports are now regularly published in the main Russian samizdat human rights journal, *The Chronicle of Current Events,* as well as in the foreign press. Other Lithuanian *samizdat* journals and human rights organisations have grown up around the *Chronicle* itself — The Catholic Committee for the Defence of Believers' Rights, for example. One of the Catholic Committee's members, Fr Juozas Zdebskis, is the priest whose trial in 1971 was reported in the first issue of the *Chronicle of the Lithuanian Catholic Church.*

In one of the latest issues of the Lithuanian Chronicle (No. 37), the editors recall how difficult it was for the journal to survive at first, with a small and fearful group of readers and the KGB on its track. After the police raids, searches and trials of 1973-4, the KGB thought they had liquidated the journal. "However, it did not die. The years went by, information poured in, men's hearts grew bolder and the ranks of our readers increased — the *Chronicle* crossed the borders of our country and opened the eyes of many people." In thanking all those who helped the journal, either by contributing to it, distributing it or reading it, the *Chronicle* reserves its deepest gratitude for those who, like Petras Plumpa or Nijole Sadunaite, sacrificed their own freedom for the sake of freedom of speech. The editors conclude: "Many ask why the *Chronicle* is still alive. Why have the secret police not strangled it in seven years? The *Chronicle* is alive and will not die, because its nation lives; because of hands raised in living prayer."

Publication date of Land of Crosses October 3rd. Orders now taken. £3.50 paperback inc. postage and packing from Keston.

Land of Crosses



Michael Bourdeaux's new book *Land of Crosses* is a tribute to the Catholics of Lithuania and their unofficial "voice" — the *Chronicle of the Lithuanian Catholic Church.* It was the Chronicle which supplied almost all the information and previously unpublished documents included in the text. Our respect for the Catholics who produced the *Chronicle* is constantly confirmed, not only because of their factual reliability and wide network of contributors among priests, laity and even schoolchildren, but also because of their courage when the KGB caught up with them. Their vibrant Christian faith pervades their speeches in court and letters from prison. We have chosen for our cover a Lithuanian shrine — the Hill of Crosses raised by ordinary Christians, despite atheist attempts to destroy this symbol of their faith.

Profile

Gennadi Konstantinovich Kryuchkov, 53, the Chairman of the Council of Churches of Evangelical Christians and Baptists, is the founder of the spiritual revival which began in 1960 and led to the growth of the reform Baptist movement.

Gennadi Kryuchkov served a term in labour camp between 1966 and 1969. In 1970, like Georgi Vins, he went into hiding in order to avoid a second arrest and now conducts his pastoral ministry in conditions of strict secrecy. He travels widely around the Soviet Union meeting with pastors and other Baptist leaders whom he guides and encourages, always with the knowledge that he could be arrested at any moment. He is apparently able to see his wife and nine children only very rarely and mostly communicates with them by messages on cassettes.

Since his expulsion to the West, Georgi Vins has constantly emphasised Kryuchkov's significance as the leader of the reform Baptists. He describes Kryuchkov as an "outstanding personality" who even at the darkest moments looks only to Christ and is able to inspire and encourage his fellow-Baptists.

It is almost unbelievable that Kryuchkov has been able to elude the vigilance of the KGB for so long. We must note that he is not known to have broken any Soviet laws, but is simply seeking to avoid being arrested for unjust reasons like so many of his fellow-Baptists. The fact that he has remained the elected leader of and inspiration behind, a nation-wide movement for nearly twenty years under such conditions entirely justifies Georgi Vins's assertion that he is one of the most outstanding spiritual leaders in the Soviet Union today.



Gennadi Kryuchkov

INITSIATIVNIKI

The reform Baptists in the USSR are a movement consisting predominantly of young people which now looks back on nearly twenty years of constant pressure from the authorities and public criticism from the official Baptist leadership.

It began in the early sixties, partly as a response to increasing state pressure. Khrushchev had embarked on a harsh anti-religious campaign in 1959 and all churches, including the All-Union Council of Evangelical Christians and Baptists, were forced into making concessions to the state.

Schism

There is a case to be made for the low profile adopted by the leaders of the official Baptists and some of the concessions they made may have been more apparent than real. Yet their acceptance of at the very least the appearance of close restriction on evangelism was too much for some believers and, in 1965, they formally went into schism. Gennadi Kryuchkov was elected Chairman and Georgi Vins Secretary of the new "Council of Churches of Evangelical Christians and Baptists", positions which they still hold.

The courage and radiant faith of Vins and Kryuchkov capture the imagination and it is easy to oversimplify the complexity of their relationship with their opponents in the All-Union Council. The All-Union Council leaders, some of whom had themselves suffered in Stalin's prisons, hoped that by making concessions to Khrushchev they could hold on until better times. And it is true that gradually concessions which must have seemed far away in 1960 have been made by the state. But for their part the reform Baptists pressed courageously for what were, in fact, lawful demands. In 1966 they held a public demonstration in Moscow. Kryuchkov and Vins were arrested and sentenced to three years in labour camp. Released in 1969, both men spent only a few months at home constantly under threat.

Building Foundations

For three years and seven months, until his re-arrest in March, 1974, Vins travelled the country in secret, tirelessly organising networks of workers and ensuring that every aspect of the churches was functioning smoothly. One remarkable achievement was the construction of an underground mobile printing press, now so refined that whole Bibles can be reproduced. Kryuchkov and other leaders continue this work despite harassment and frequent imprisonment.

At the local level their relations with members of official congregations are often open and friendly,

Problems Continue for Roma

Since 1973 a protest group among Romanian Baptists has criticised interference in church affairs by the state, and social discrimination against Baptists. Western observers feared schism in the Baptist churches as had occurred in the Soviet Union. Fortunately these fears have not been realised. Contemporary Romanian evangelicals do not endure the clandestine life which shadowed their Soviet brethren during Stalin's purges.

Preserving Unity

Though the Government followed Soviet religious policies up to the mid-sixties, it neither banned children from services nor attempted to change the Baptist statutes. Moreover Josif Ton, instigator of the protest group, has consciously fought against division and attempted to work within the system. By the late 1970's Romanian policy of independence in foreign affairs made the state readier to grant concessions to avoid a public religious scandal. In 1977 at the 27th Baptist Congress in Bucharest these concessions were hailed as a result of official negotiation. Those whose protests had initiated such negotiations were content to await results, but for some the concessions fell far short of guaranteed constitutional freedoms.

In April 1978 Pavel Nicolescu formed the Christian Committee for the Defence of Religious Freedom. The membership has remained small but their connections with other activists and their bold programme for a "Free Religion in a Free State" has made them a target for brutal attacks by the authorities.

Situation in Flux

On 5 September 1978 founder members of the Committee were expelled from the Baptist denomination. It was clear to Baptist officials that support for the group, though small within the denomination, was widespread beyond Baptist circles. Some churches still extend fellowship to

by courtesy of the Evening Standard



"Take their names, Wladyslaw!"

but the Moscow leadership is still critical of Vins and Kryuchkov and has the ear of many influential Western churchmen. The deportation of Vins makes it more likely that the issues will now be properly aired and debated in the West — but not in the USSR.

anian Baptists

the excluded members, and unity may depend on how the Union Council responds to this. Baptist officials have strengthened their position by taking no action against Josif Ton whose spiritual standing in the country is high, and who, though self-isolated from the Committee, must be seen as the initiator of the original movement. Ton, without a licence, is now a pastor of a church in Oradea. It may yet be that the Baptist Union Council will be asked to curtail his freelance ministry. Such concession of church to state might indeed cause a rift unless the Baptist populace condemn Ton's non defence of now arrested Committee members and withdraw their support. The Romanian situation continues in flux. Increased Western interest manifest in the efforts of the European Baptist Federation to preserve unity, and in the strength of dissident voices from recently emigrated Romanians, will perhaps cause the Government to act discreetly.

Is this Freedom?

"The keeper of the conscience of a great state is not always, or even usually, its Government," wrote Harrison Salisbury *(Red Square at Noon)*. "The conscience is much more likely to be kept by a few small, not well-known individuals who feel more keenly than their comrades and see life and the world with greater depth and vision . . . There will always be in Russia ten men who are willing to stand up and risk their lives if necessary for the sake of truth and justice."

Over the years the Soviet authorities have drawn up their own list of ten, who are also effective symbols in the West of those who challenge the lack of the right to believe in the Soviet Union. When such brave contenders for religious and political freedom secure top rating in the Western World, they are stripped of their citizenship, and sent penniless to the West that loves them.

No longer the headline catchers, a few months of expatriation removes them from the front pages. Where now are Ginzburg, Bukovsky or Levitin — and who cares? Only Solzhenitsyn can still command the Western press.

Who will remember Georgi Vins two years from now? The informed, caring, campaigning Christians in the West, perhaps, — a Kiev congregation, yes — but few others. His release is a tragic triumph. His poetry speaks his love of mother Russia. Yet never again will he see her. He was pastor of the reform Baptist Church in Kiev — but he will never preach to his people or pray with them again. Is this freedom?

Today, Christians in the Soviet Union still seek the Church's total freedom from state control. They seek the right to believe where they *are* — not in exile.

The Rev. Roger Hayden, minister of Haven Green Baptist Church and a member of Keston College's Council of Management.





"In creative work I try to be . . . a Christian"

"In the centre . . . Christ"

How many contemporary Western Christian artists can you name? Is it possible that some of the most serious Christian art today is Russian? A resurgence of religious art is taking place in the Soviet Union despite the Communist Party's monopoly control over cultural life.

Moscow artist Vitali Linitsky (b. 1934) became an Orthodox Christian while studying at Moscow's Surikov State Art Institute in the late 1950s. For 20 years he has dedicated himself to religious painting, without hope of exhibiting his work. However, since 1974 Mr. Linitsky and other non-conformist artists have been allowed to exhibit, though irregularly and under constant harassment by government censors.

Perhaps Mr. Linitsky's most important work has been a cycle of paintings on the Apocalypse. "This is not a kaleidoscope of apocalyptic horrors — though these are present," explains the artist. "The horrors ought not to overwhelm the most important thing, a hymn of joy, a hymn of Salvation. The Apocalypse is in a major key, from St. John's first vision right up to the last and most important vision:

The New Jerusalem. The Tabernacle of God with Men." (See left).

Administrative pressure on Mr. Linitsky seems to be increasing. He was discharged from his job as illustrator for a science publishing house after the publication abroad in 1977 of an interview which touched on problems affecting church life in Russia. Vitali Linitsky now works as a night-watchman, but he continues to paint.

Vitali Linitsky



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for the

Annual General Meeting

I have not yet reached the shore where there is no hatred
The clouds of unjust struggle have not yet passed

The scars of wounds endured have not yet closed
Warm trust in man lies totally dead

From the springs of forgetting I have not drunk wisdom
Weary memories still poison me

From the glades of forgiveness I am still distant
From the sanctuary I am a great way separated

Lord bring me the clear dawn of other days
May all painful shadows depart from me

Let me look with tender emotion on the scars of my wounds and with meek goodness upon the faces of my enemies

Bring me the dawn though the way is so long
And do not impede my striving until I reach the shore

Traian Dors of the now illegal Lord's Army in Romania. See Right to Believe 2/78

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The Ins-and-Outs of [illegible]olism: No. 2
THEORETICAL CAUSES

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Dear Doctor:

Here is our second offering in the series, "The Ins-and-Outs of Alcoholism", recorded discussions among medical and other specialists in the field of alcoholism.

This record deals with the theoretical causes of alcoholism, and several shades of opinion are represented on the panel. Dr. Block, a Buffalo clinician, chaired the AMA Committee on Alcoholism for ten years. Dr. Mendelson is a clinical psychiatrist with extensive research experience. Dr. Bacon, an eminent sociologist, has long been a dominant figure in the study of American drinking patterns and practices. Dr. Knight's qualifications are twofold: He holds degrees in both medicine and divinity. Dr. Weisman brings to the subject his years of practical experience in leading the work of Maryland's Division of Alcoholism Control.

Succeeding panels will review other aspects of the alcohol problem, such as physiology and chemistry, early signs and diagnosis, and treatment.

We trust you'll find this series both informative and stimulating--relevant to your practice and patients. We also hope you'll take the time to acquaint yourself with our new agent, Serentil® (mesoridazine), a major tranquilizer to be used adjunctively in the alcoholic patient. It offers definite advantages in the management of symptoms of anxiety, tension and depression found in such patients.

Sincerely,

S. John Ingram, M.D.
Director of Medical Services
Medical Affairs Department

See last page for prescribing information.

The Ins-and-Outs of Alcoholism: No. 2

THEORETICAL CAUSES

A lot of Americans drink; 93 million is the latest estimate. But why do some drink uncontrollably? Is their craving a physical or mental aberration? Might the drinking habit be a reaction to personal loss or deprivation, or an expression of a disordered personality? Does alcohol *really* relieve anxiety and depression, resolve emotional conflicts, or channel away anger and frustration for the drinker—or does it, in fact, produce the opposite effect? Is alcoholism an endemic cultural phenomenon of societies in transition, as is ours, or is it tied up with metabolic changes in the individual drinker? What "fingerprint," if any, does it leave on its victims so we may better recognize its presence and approach?

These and other fundamental queries into the nature of alcoholism are discussed by our distinguished panel of experts. What emerges is a nexus of opinions from medicine, sociology and theology that tells us not only what alcoholism is but—perhaps more important—what it *isn't*.

moderated by



Marvin A. Block, M.D.

Vice President of the American Medical Society on Alcoholism

the panel



Jack H. Mendelson, M.D.

Among other undertakings Chief of the National Center for Prevention and Control of Alcoholism, Dr. Mendelson has had extensive experience in both the clinical and experimental aspects of the illness. His background includes undergraduate work at Johns Hopkins University, medicine at the University of Maryland Medical School, and research psychiatry at Massachusetts General Hospital and Harvard Medical School.

Certified in Psychiatry in 1963, Dr. Mendelson held the Career Investigator Award from the National Institute of Mental Health for four years, and was awarded the coveted Hoffheimer Prize (for research in alcoholism) in 1965 by the American Psychiatric Association.

Dr. Mendelson is presently *Professor of Psychiatry at Harvard Medical School, and Chief of Psychiatry at Boston City Hospital.*



Selden D. Bacon, Ph.D.

Dr. Bacon's credentials in the field of alcoholism are formidable: former Chairman of the Connecticut Commission on Alcoholism, and member of the AMA Committee on Alcoholism; past Vice President of the North American Association of Alcoholism Programs, and member of the National Advisory Committee on Alcoholism; since 1944, the author or coauthor of books and articles on the sociology of drinking.

A graduate of Yale University, Dr. Bacon directed the Center of Alcohol Studies there until 1962 when it moved to Rutgers University. At that time he became *Professor of Sociology and Director of the Center of Alcohol Studies at Rutgers.*



James A. Knight, M.D.

Dr. Knight is *Associate Dean and Professor of Psychiatry at the Tulane University School of Medicine.* He received his M.D. degree from Vanderbilt University in 1952 and took his residency in psychiatry at the Charity Hospital of New Orleans. He has been certified by the American Board of Psychiatry and Neurology.

Experiences aboard a hospital ship during World War II influenced the then Chaplain Knight to study medicine and psychiatry. He has since become the author of 46 papers and seven books, in his special areas of interest. These include alcoholism, suicide, student problems, religion and psychiatry, and the psychologic-philosophic problems of the terminally ill.



Maxwell N. Weisman, M.D.

Dr. Weisman presently serves as *Director Division of Alcoholism Control of Maryland's Department of Mental Hygiene.* For many years a "citizen of the world Max Weisman once taught biology in Puerto Rico, went on to study medicine in Amsterdam, and came home to complete his internship and psychiatric residency at the University Hospital in Baltimore.

The author of numerous articles on alcoholism, Dr. Weisman has also attended and reported on outstanding medical meetings such as the World Congress of Gynecology and Obstetrics, the International Congress of Ophthalmology, the World Congress of Psychiatry and, most recently, the International Congress on Alcohol and Alcoholism held two years ago in Washington.

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INDICATIONS: In clinical studies, Serentil (mesoridazine) has been found useful in the following disease states.

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Behavioral Problems in Mental Deficiency and Chronic Brain Syndrome The effect of Serentil was found to be excellent or good in the management of hyperactivity and uncooperativeness associated with Mental Deficiency and Chronic Brain Syndrome.

Alcoholism—Acute and Chronic: Serentil ameliorates anxiety, tension, depression, nausea and vomiting in both acute and chronic alcoholics without producing hepatic dysfunction or hindering the functional recovery of the impaired liver.

Psychoneurotic Manifestations Serentil reduces the symptoms of anxiety and tension, prevalent symptoms often associated with neurotic components of many disorders, and benefits personality disorders in general.

CONTRAINDICATIONS: As with other phenothiazines, Serentil (mesoridazine) is contraindicated in severe central nervous system depression or comatose states from any cause. Serentil is contraindicated in individuals who have previously shown hypersensitivity to the drug.

WARNINGS: Where patients are participating in activities requiring complete mental alertness (e.g., driving), it is advisable to administer the phenothiazines cautiously and to increase the dosage gradually.

Usage in pregnancy: The safety of this drug in pregnancy has not been established, hence, it should be given only when the anticipated benefits to be derived from treatment exceed the possible risks to mother and fetus.

Usage in children: The use of Serentil in children under 12 years of age is not recommended, because safe conditions for its use have not been established.

Attention should be paid to the fact that phenothiazines are capable of potentiating central nervous system depressants (e.g., anesthetics, opiates, alcohol, etc.) as well as atropine and phosphorus insecticides.

PRECAUTIONS: While ocular changes have not to date been related to Serentil, one should be aware that such changes have been seen with other drugs of this class.

Because of possible hypotensive effects, reserve parenteral administration for bedfast patients or for acute ambulatory cases, and keep patient lying down for at least ½ hour after injection.

Leukopenia and/or agranulocytosis have been attributed to phenothiazine therapy. A single case of transient granulocytopenia has been associated with Serentil (mesoridazine).

ADVERSE REACTIONS: Drowsiness and hypotension were the most prevalent side effects encountered. Side effects tended to reach their maximum level of severity early with the exception of a few (rigidity and motoric effects) which occurred later in therapy.

With the exceptions of tremor and rigidity, adverse reactions were generally found among those patients who received relatively high doses early in treatment. Clinical data showed no tendency for the investigators to terminate treatment because of side effects.

Serentil has demonstrated a remarkably low incidence of adverse reactions when compared with other phenothiazine compounds.

Central Nervous System Drowsiness, Parkinson's syndrome, dizziness, weakness, tremor, restlessness, ataxia, dystonia, rigidity, slurring, akathisia, motoric reactions (opisthotonos) have been reported.

Autonomic Nervous System Dry mouth, nausea and vomiting, fainting, stuffy nose, photophobia, constipation and blurred vision have occurred in some instances.

Endocrine System Inhibition of ejaculation and lactation have been noted rarely.

Skin Itching, rash, hypertrophic papillae of the tongue and angioneurotic edema have been reported.

Cardiovascular System Hypotension and tachycardia have been reported. EKG changes have occurred in some instances (see Phenothiazine Derivatives: Cardiovascular Effects).

Phenothiazine Derivatives: It should be noted that efficacy, indications and untoward effects have varied with the different phenothiazines. The physician should be aware that the following have occurred with one or more phenothiazines and should be considered whenever one of these drugs is used.

Autonomic Reactions Miosis, obstipation, anorexia, paralytic ileus.

Cutaneous Reactions Erythema, exfoliative dermatitis, contact dermatitis.

Blood Dyscrasias Agranulocytosis, leukopenia, eosinophilia, thrombocytopenia, anemia, aplastic anemia, pancytopenia.

Allergic Reactions Fever, laryngeal edema, angioneurotic edema, asthma.

Hepatotoxicity Jaundice, biliary stasis.

Cardiovascular Effects Changes in the terminal portion of the electrocardiogram, including prolongation of the Q-T interval, lowering and inversion of the T-wave and appearance of a wave tentatively identified as a bifid T or a U wave have been observed in some patients receiving the phenothiazine tranquilizers, including Serentil (mesoridazine). To date, these appear to be due to altered repolarization and not related to myocardial damage. They appear to be reversible. There is no evidence at present that these changes are in any way precursors of any significant disturbance of cardiac rhythm.

Hypotension, rarely resulting in cardiac arrest, has been noted.

Extrapyramidal Symptoms Akathisia, agitation, motor restlessness, dystonic reactions, trismus, torticollis, opisthotonos, oculogyric crises, tremor, muscular rigidity, akinesia—some of which on rare occasions have persisted for several months or yea especially in patients of advanced age with brain damage.

Endocrine Disturbances Menstrual irregularities, altered libido, gynecomastia, weight gain. False positive pregnancy tests have been reported.

Urinary Disturbances Retention, incontinence.

Others Hyperpyrexia. Behavioral effects suggestive of a paradoxical reaction have been reported. These include excitement, bizarre dreams, aggravation of psychoses and toxic confusional states. More recently, a peculiar skin-eye syndrome has been recognized as a side effect following long-term treatment with phenothiazines. This reaction is marked by progressive pigmentation of areas of the skin or conjunctiva and or accompanied by discoloration of the exposed sclera and cornea. Opacities of the anterior lens and cornea described as irregular or stellate in shape have also been reported.

DOSAGE AND ADMINISTRATION: Oral: The dosage of Serentil (mesoridazine) as in most medications, should be adjusted to the needs of the individual. The lowest effective dosage should always be used. When maximum response is achieved, dosage may be reduced gradually to a maintenance level.

Schizophrenia For most patients, regardless of severity, a starting dose of 50 mg. t.i.d. is recommended. The usual optimum total daily dose range is 100-400 mg. per day.

Behavioral Problems in Mental Deficiency and Chronic Brain Syndrome For most patients a starting dose of 25 mg. t.i.d. is recommended. The usual optimum total daily dose range is 75-300 mg. per day.

Alcoholism For most patients the usual starting dose is 25 mg. b.i.d. The usual optimum total daily dose range is 50-200 mg. per day.

Psychoneurotic Manifestations For most patients the usual starting dose is 10 mg. t.i.d. The usual optimum total daily dose range is 30-150 mg. per day.

Injectable Form: In those situations in which an intramuscular form of medication is indicated, Serentil (mesoridazine) Injectable is available. For most patients a starting dose of 25 mg. is recommended. The dose may be repeated in 30 to 60 minutes, if necessary. The usual optimum total daily dose range is 25-200 mg. per day.

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2. **POURQUOI MON AMOUR, Tango** (Pascal-Mauriat)	32	2:14
3. **SANTA FE, Quickstep** (Sky)	50	2:00
4. **ROSENFEST, Viennese Waltz** (Teubner)	60	2:16
5. **LARA'S THEME (from "Dr. Zhivago"), Foxtrot** (Jarre)	29	2:28
6. **JIVE SIXTY-EIGHT, Jive/Single Swing** (Strasser-Pleyer)	40	2:26

SIDE TWO	INSTRUMENTAL MPM*	TIME
1. **PUPPET ON A STRING, Cha Cha** (Martin-Coulter)	33	2:04
2. **SOMETHIN' STUPID, Rumba** (Parks)	31	2:09
3. **ISABELITA, Samba** (Ehrlinger)	55	2:08
4. **PLEASE MR. MOVINGMAN, Triple Swing** (Meshell-Barr)	33	2:35
5. **RANCH PARTY, Triple Swing** (Tauber)	33	2:16
6. **SILENCE IS GOLDEN, Triple Swing** (Gandio-Creve)	33	2:36

*Measures Per Minute

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SAM SODANO AND PAT HOGAN

Sam Sodano and Pat Hogan, shown on the cover, began their dancing partnership in February 1971 and within a few months ranked second among U. S. professional Latin dancing teams. In November 1971 they represented the United States in the World Latin Dancing Championships in Berlin where they danced to the music of the Hugo Strasser Orchestra and placed in the top 12.

Sam Sodano, born in New Jersey, started dancing 11 years ago with the Arthur Murray organization and since March 1971 has been with the Arthur Murray Studio in Columbus, Ohio, where he shares the Dance Director position with Pat Hogan. Born in Florida and raised in Ohio on a diet of ballet and jazz dancing, Pat began her ballroom career with the Columbus studio in March 1966. Sam and Pat have studied extensively with Major Eric Hancox of Manchester, England, and with such other British teachers as Bill and Bobbie Irvine, Laird and Lorraine and Sonny Binick. They practice three hours a day. In August 1971, they were voted the "Star of Tomorrow" Latin couple by the subscribers to **International Dance** magazine. Judging by their first place finishes in 1972 competitions, "tomorrow" has arrived!

Sam and Pat have been strongly encouraged in their studies by Ron Nace (pictured on the right), who has been with the Arthur Murray organization since 1958, starting as a teacher in Milwaukee, teaching and managing in Arlington, Virginia during 1961-65, becoming manager of the Columbus studio in 1965, and purchasing the franchise in April 1968. His studio manager is Ron Clark, who has worked in the Columbus studio for six years. The high standards of this studio in teaching both International Style and social dancing gained country-wide recognition in 1971 when it received the Outstanding Dance Studio Award from **International Dance.**



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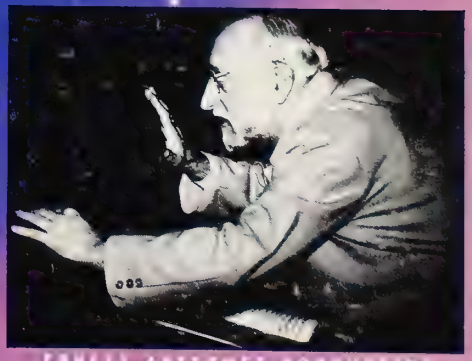
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Divertimento

La Baiser de la Fee

After completing his opera *The Nightingale* in 1914, Stravinsky's musical mind underwent a gradual change. By 1920 he was leaning towards a neo-classicism of his own; at this time Serge Diaghilev, in his eternal search for something new for ballet production, was looking for a subject in the style of the eighteenth century. Stravinsky seized on the opportunity to produce *Pulcinella*, based on melodies by the short-lived Pergolesi (1710-36). Outside his absolute music, a culmination of this style was reached in the ballet *Apollon Musagètes*, written in 1927 to the commission of the Library of Congress, Washington. The wealthy and beautiful Ida Rubinstein, at that time running her own company in Paris, wished to produce *Apollo* but found that the rights therein had been taken by Diaghilev; she thereupon commissioned a new ballet from Stravinsky. The result was *La Baiser de la Fée*. The score is inscribed "Echarvines—Nice, 1928"; the first performance took place at the Paris Opéra on Nov. 27, 1928, with choreography by Nijinska and the composer himself conducting. The ballet was also given by Nijinska at Buenos Aires; Sadler's Wells produced it under Frederick Ashton in 1935, with Margot Fonteyn and Robert Helpmann dancing; Balanchine gave it in New York in 1937 and the Monte Carlo Ballet in 1941.

As with *Pulcinella*, Stravinsky looked behind him for basic material: this time to Tchaikovsky. It seems a curious choice, for at this period Stravinsky had taken France so much into his soul that he was about to become a naturalized Frenchman (1934). The new modern popularity of Tchaikovsky had already begun; in a sense (a rather remote one) he could be accounted the most 'classical' in style of Russian composers, and his very naiveté of melodic invention no doubt had its appeal to Stravinsky at the time. In the one-act opera *Mavra*, the latter had avowed and expressed what he considered his spiritual kinship with Tchaikovsky and Glinka. Furthermore, the thirty-fifth anniversary of Tchaikovsky's death was being celebrated in 1928. Stravinsky's sources were the piano pieces and one song: *Humoresque*, Op. 10, No. 2, the 'Natha' valse, Op. 51, No. 4, *Nocturne* and *Scherzo humoristique*, Op. 19, Nos. 4 and 2, and the Goethe song *Nur wer die Sehnsucht kennt*, Op. 6, No. 6. It must not for one moment be thought that in the result *Baiser de la Fée* resembles Tchaikovsky in any respect save the bare tunes: it is pure Stravinsky. The work is an engaging divertimento, and the most strenuous arguments of fanatics can prove it no different. Stravinsky, we know, felt it to be an appropriate tribute and wanted it to be staged and danced in the classical ballet-style.

The actual subject for the ballet was suggested to the composer by Benois. It is the not unfamiliar tale of the Ice Maiden by Hans Andersen, wherein a child is left in a crevasse in the mountains by his dying mother, and is ultimately rescued, but not before the Snow Queen has kissed him. Years pass, the child has become a sturdy hunter and climber; on Lake Geneva an accident takes him from the company of his fiancée, and he is drowned: the Ice Maiden has claimed her own. Stravinsky made his own stage-version of the story. In Tableau I the mother is chased by spirits, the child is kissed by the fairy and found abandoned. Tableau II moves on eighteen years, to a scene of country dancing and gaiety, where the fairy, disguised as a gipsy, promises him good fortune. With her he goes to the mill (Tableau III) with his fiancée and friends; at last, however, he is snatched away to the world of ice and snow (Tableau IV) where the final kiss of the chill fairy is exacted from him.

LONG PLAYING RECORD 33-1/3 R.P.M. (MICROGROOVE)

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FRANK MARTIN

Petite Symphonie Concertante

for harp, clavecin, piano and two string orchestras

L'ORCHESTRE DE LA SUISSE ROMANDE conducted by ERNEST ANSERMET

A very considerable contribution has been made to contemporary music by Switzerland during the last fifty years. Ernest Ansermet (born in Vevey in 1883) has long been among the leaders in the *avant-garde* of modern music; he founded his Orchestre de la Suisse Romande as long ago as 1918. Walter Frey (b. 1898) as pianist has always courageously played new music. Paul Sacher (b. 1906) has done notable and important work with his Basler Kammerorchester (founded 1926), and founded his Schola Cantorum Basiliensis, for research into old music, in 1933. Among composers, Arthur Honegger (b. 1892) is a famous figure associated mostly with the French school; Othmar Schoeck (b. 1886) and Willy Burkhard (b. 1900) are known in contemporary music circles throughout the world. Mention should also be made of the Orchestra at Winterthur, so long under Hermann Scherchen.

Frank Martin (born in Geneva in 1890) is today the most widely accepted of living Swiss composers. He is a pianist and permanently on the staff of the Institut Jaques-Dalcroze. Martin's output is large and varied, ranging from operas and ballets down to some notable songs. He followed to some extent Honegger's lead in his orchestral pieces *Half-Time* about a football match and *La Bagarre* in celebration of Lindbergh's flight across the Atlantic. A great part of his music however has been absolute—the two string quintets, a concerto for string quartet and orchestra, two piano concertos, two violin sonatas, and so on. His idiom is his own; he is an exploratory composer without being theoretically experimental. His rhythmic interest is to be noted but his music has considerable romantic feeling at times.

The *Petite Symphonie Concertante* was first heard at the Copenhagen meeting of the International Society for Contemporary Music in 1947. Ansermet conducted it in London the same year with the Boyd Neel Orchestra, when it was broadcast. He also introduced the work to America via an NBC Symphony Broadcast which he directed in 1950. The scoring is of particular interest—harp, harpsichord, pianoforte, and two string orchestras. Though the piano is a percussion instrument and the other two are plucked there is a manifest spiritual relationship between the three. There are also obvious differences—thus the modern piano has wide amplitude of sound and a certain power of sustaining; the harp is incisive and penetrating, sweet and retiring in tone, at will; the harpsichord has, through, its stops and couplers, and astonishing variety of tone but no sustained quality. It is these similarities and differences that Martin seeks to investigate and exploit artistically in his *Petite Symphonie Concertante*. The scheme is certainly original and seems to be unique. The harpsichord alone has, of course, been used by modern composers—by Poulenc for example, by Delius in his little 'Dance', and by Falla in his remarkable Concerto. This work is laid out in three movements: I. Adagio—Allegro con moto; II. Adagio; III. Allegretto alla marcia. In form the work thus conforms with classical practice, but the music is in fact very personal in both idiom and thought, with themes transferred to link the movements.

Hubert Foss.

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ΠΛΕΥΡΑ Α'	SIDE 1
ΝΙΚΟΛΗ ΝΙΚΟΛΗ (Γ. Κατσαρὸς - Η. Λυμπερόπουλος)	NIKOLI NIKOLI
ΚΡΑΣΙ ΘΑΛΑΣΣΑ ΚΑΙ Τ' ΑΓΟΡΙ ΜΟΥ (Γ. Κατσαρὸς - Πυθαγόρας)	KRASI THALASSA KE T' AGORI MOU
ΑΚΡΟΠΟΛΙ ΔΕΝ ΣΕ ΞΕΧΝΩ (Desage - Bruhn - Θ. Τσόγκας)	AKROPOLI DEN SE XECHNO
ΜΕ ΛΕΝΕ ΓΙΩΡΓΟ (Γ. Χατζηνάσιος - Γ. Κανελλόπουλος)	ME LENE GEORGO
ΕΓΩ ΕΙΜ' ΕΓΩ (Δ. Μούτσης - Πυθαγόρας)	EGO IME EGO
ΛΕΣΣΑ ΓΙΑΛΕΣΣΑ (Γ. Χατζηνάσιος - Σ. Τηλιακοῦ)	LESSA YALESSA
ΤΑ ΡΥΑΛΙΑ (Μ. Βιολάρης)	TA RIALIA
ΠΛΕΥΡΑ Β'	**SIDE 2**
ΧΑΣΑΠΙΚΟ (ΧΑΣΑΠΙΚΟΣ ΧΟΡΟΣ) (Γ. Μαρκόπουλος)	SIRTAKI
ΠΟΥ ΘΑ ΠΑΗ ΠΟΥ ΘΑ ΒΓΗ (Γ. Χατζηνάσιος - Τ. Οἰκονόμου)	POU THA PAI POU THA VGHI
ΜΕΓΙΕ ΜΕΛΕ (Φ. Νικολάου)	MEYE MELE
ΧΟΡΟΣ ΤΗΣ ΛΕΒΕΝΤΙΑΣ «Συνοικισμὸς Α'» (Δ. Μούτση)	CHOROS TIS LEVENTIAS
ΓΕΙΤΟΝΙΣΣΑ ΧΑΝΟΥΜΙΣΣΑ (Τ. Βοσκόπουλος - Η. Λυμπερόπουλος)	GITONISSA CHANOUMISSA
ΣΤΡΟΦΕΣ (Δ. Μούτση)	STROPHES
ΟΛΟΙ ΘΑ ΖΗΣΟΥΜΕ (ΤΑ ΠΑΙΔΙΑ ΤΑ ΠΑΙΔΙΑ) (Γ. Κοινούσης)	OLI THA ZISOUME

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E SUA ORQUESTRA



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LADO 1

1 - DEPOIS EU DIGO
(Côro feminino)
2 - TRICOLOR
3 - J. CORDEIRO NO FREVO
4 - RECIFE DOS MEUS AMORES
(Canta João Mello)
5 - GARRAFINHA EM RECIFE
6 - DIABO ÀS QUEDAS

"O FREVO É ASSIM!"

LADO 2

1 - FOGUETE SEM RUMO
2 - RECORDAR É VIVER
(Côro feminino)
3 - PAPAI NO FREVO
4 - O FREVO DE ROMEU
5 - TUDO É ILUSÃO
(Canta João Mello)
6 - ESCAVADO

O FRÊVO é o ritmo quente e buliçoso dos dias de carnaval, originário da alegre cidade de Recife, capital de Pernambuco. Como apresentá-lo e, as vezes, compô-lo, ninguém melhor que o conhecido "Embaixador do Frevo", o maestro Jonas Cordeiro, responsável já por inúmeros discos com êste empolgante ritmo brasileiro. Seus conhecimentos e sua grande capacidade como maestro e arranjador, situam-no como um dos maiores "experts" da atualidade em se tratando do abrazador frevo pernambucano.

Autêntico, verdadeiro, vibrante e, sobretudo, contagiante é o conteúdo musical dêste LP. Selecionados que foram dentre os mais expressivos para o Carnaval de 1963, os 12 frevos aqui reunidos levam a assinatura de grandes nomes no assunto, como: Lourival Oliveira, David Vasconcelos, Toscano Filho, Edgard Moraes, João Santiago, Francisquinho, Fernando Borges, José Menezes, Zumba, e o próprio Jonas Cordeiro.

Em duas faixas dêste LP, temos a participação do cantor João Mello, que bem apoiado por um côro mixto, nos apresenta o frevo-canção "Recife dos Meus Amores" e o frevo "Tudo é Ilusão". Um bem entrosado coral feminino nos brinda com duas notáveis interpretações de "Depois Eu Digo" e "Recordar é Viver".

Direção artística: Armando Pittigliani
Técnico de Gravação: Célio Martins
Engenheiro de Som: Sylvio Rabello
Capa: "layout", Paulo Breves - Foto, Mafra

JAMES P. THORNTON, JR.

and the

KING SPECIALS

of Simmons Memorial Baptist Church
Baltimore, Md.



" I'M READY TO SERVE THE LORD "

I started singing at the age of seven at Simmons Memorial Baptist Church in Baltimore, Md. In 1974 I was fortunate enough to have attended and graduated from the Peabody Conservatory of Music Preparatory Department as a voice major. Although I am aware and appreciative of the value of the formal training I have received in classical music, my greatest joy comes when I lift up the name of Jesus in song. "I'M READY TO SERVE THE LORD" for HE STOOD BY MY SIDE-THROUGH IT ALL.

The KING SPECIALS was organized in 1978 as a junior male chorus for Men's Day. After Men's Day was over, the group decided to stay together taking on the name of our Pastor, Rev. William King. We started out with 15 young men, however as the years past the membership decreased but the solidarity increased. Presently, the KING SPECIALS consist of Toy A. Robinson, Clarence A. Owens, Clay A. Robinson, Rev. Bernard X. James, and myself.

Space would not allow me to thank everyone individually who have helped me in my endeavers; however, I would like to give my sincere gratitude to my musicians Carter, Guy, and Dwayne; the KING SPECIALS Bernard, Clay, Clarence, and Toy; my pastor Rev. William King; and all my encouraging family and friends.

James P. Thornton, Jr.

This album is dedicated to my parents, James P. and Ethel M. Thornton and to the memory of my grandmother, Addie M. Downs.

ORGANIST: CARTER ROBINSON
PIANOIST: GUY ROBINSON
DRUMMER: DWAYNE TOULSON
PRODUCER: JAMES P. THORNTON, JR.

Album Design and
Photo By FLEET STUDIOS Baltimore, Md.

SIDE 1

I'M READY TO SERVE THE LORD

JESUS IS LOOKING OUT FOR ME

HALLELUJAH, TIS DONE
SOLOIST: CLARENCE OWENS

SEND IT ON DOWN
SOLOIST: BERNARD JAMES

HE STOOD BY MY SIDE

SIDE 2

SOMETHING ABOUT THAT NAME

THROW OUT THE LIFE-LINE
SOLOIST: CLAY ROBINSON

I FIND NO FAULT IN HIM
SOLOIST: TOY ROBINSON

THROUGH IT ALL
SOLOIST: JAMES THORNTON

I SURRENDER ALL

LOVE LIFTED ME

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ABOUT GOD

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ralph carmichael
kurt kaiser

PRESENTED BY:

The Real Life Singers

TELL IT LIKE IT IS

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Clarence Alston
Peggy Barbella
Charles Brownley*
Mada Coles
Margie Coles*
Bonnie Findlay*
Robert Fissel
Carlton Hairston*
Gretchen Heid
Lynn Hightower
Lynette Hillman
Jon Howell*
Cynthia Kohler
Robin Malkmus
Debbie McFall*
Robert McFarlane
Charles Morris
Perla Patino
James Redeker*
Veronica Santeusanio
Nancy Schmieder
Nancy Schmitt
Mark Schober*
Eileen Segale
Lou Ann Simone*
Judy Spain*
Deauwand Thomas*
Regie Williams*

*SOLOISTS

BAND

Piano	James S. Fissel
Guitar	Jay Polito
Bass Guitar	Glenn Sage
Drums	Richard Koreneski
Organ	John Schmitt

The Real Life Singers, under the direction of James Fissel, is a group of High School students from various churches in Union, N.J., interested in expressing their beliefs about God through folk music. These young people have shown great enthusiasm in preparing and presenting this musical. As a result of the November 19th performance in Union High, the chorus was invited to present this musical to various high school assemblies throughout northern New Jersey.

TELL IT LIKE IT IS
BROTHER, LET ME TAKE YOUR HAND
CHECK HIM OUT
WHAT'S GOD LIKE
MASTER DESIGNER
I BELIEVE GOD IS REAL
ROSY TINTED GLASSES
THE GOOD OLD DAYS
CONSIDER NOW THE LILY
CONFORM
THAT'S FOR ME
A NEW MIND
THAT'S THE WAY IT IS
LOVE IS SURRENDER
HE'S THERE WAITING
PASS IT ON



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Annette Stapleton



An Evening in Mount Melleray

IRELAND'S

Annette Stapleton

An Evening In Mount Melleray

Annette Stapleton is a native of Lismore town in Co. Waterford. As a child she played the double-row accordion and tin-whistle successfully at concerts and competitions. At twelve she started voice training in Cork. On completion of the voice training she joined the Bunratty Singers in Bunratty Castle, Co. Clare as a Soloist as well as an instrumentalist and singer in the Ceili-group, her instruments being the tin-whistle and the Bodhran. Since 1975 Annette has toured with the Bunratty Singers and the Ceili-group throughout the United States and Europe.

Mount Melleray is a well known Monastery in Co. Waterford, situated in one of the most beautiful areas in Ireland near the lovely Nire Valley and adjacent to the Knockmealdown Mountains with the famous mountain-pass called "The Vee".

The lyrics to Mount Melleray were written by Mai O'Higgins and the music is by Tommy Dando.



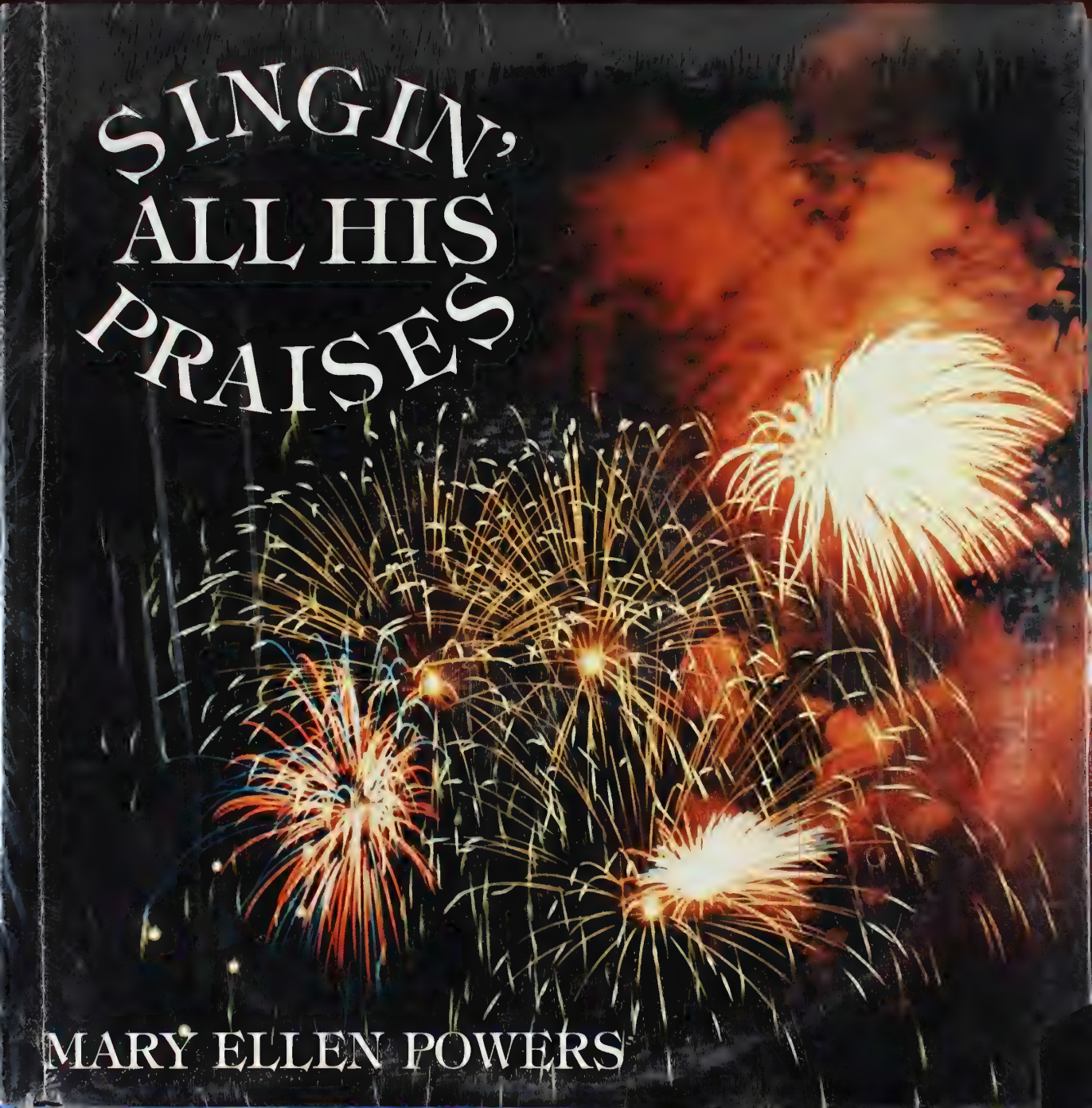
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Gus Alsved
Album Design:
Donald J. Munz

SIDE A
1. **Evening In Mount Melleray**
2. **The Banks Of My Own Lovely Lee**
3. **Eileen Og**
4. **Green Glens Of Antrim**
5. **Planxty Drury/Saddle The Pony**
6. **Slan Le Maigh**

SIDE B
1. **Only Our Rivers Run Free**
2. **Snowy Breasted Pearl**
3. **Buachall On Eirne (Come By The Hills)**
4. **The Minstrel Boy**
5. **An Binsin Luachra/ The Musical Priest**
6. **Heaven Around Galway Bay**

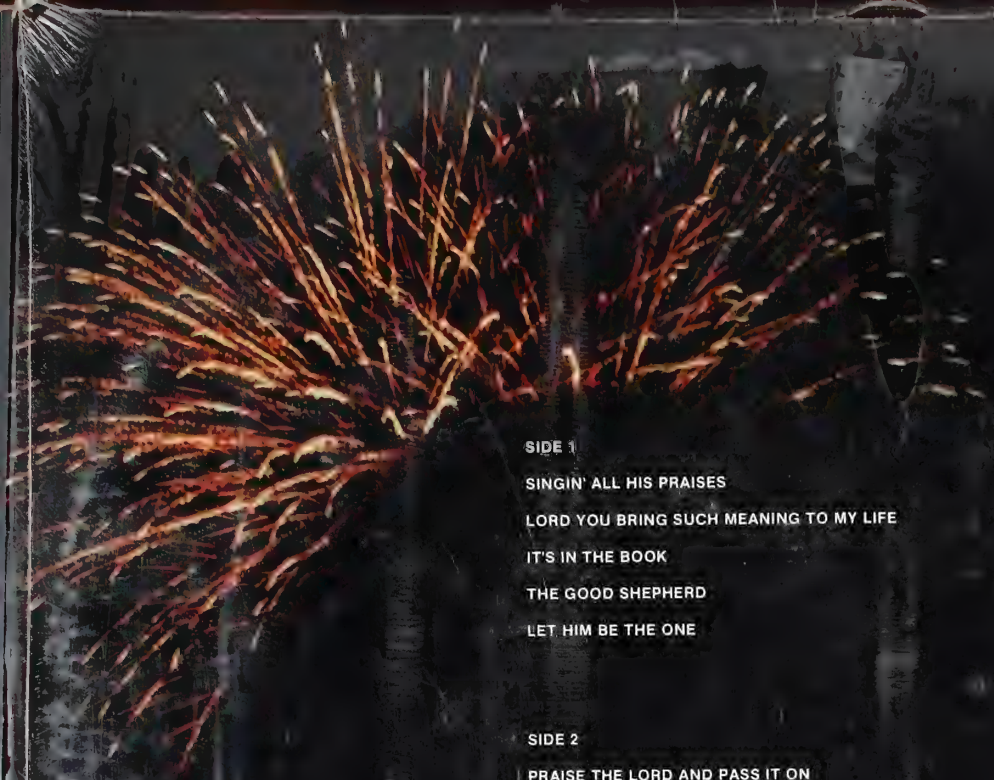
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SINGIN' ALL HIS PRAISES



MARY ELLEN POWERS

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SIDE 1

SINGIN' ALL HIS PRAISES

LORD YOU BRING SUCH MEANING TO MY LIFE

IT'S IN THE BOOK

THE GOOD SHEPHERD

LET HIM BE THE ONE

SIDE 2

PRAISE THE LORD AND PASS IT ON

OUR SONG

JELLY BEANS & DIRTY JEANS

YOU'VE TURNED MY WORLD AROUND

YOU ARE MY LORD

Producer Mark Conrad

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Side One

SINGIN' ALL HIS PRAISES
Ed Nies

Chorus

Singin' All His Praises
Singin' All His Praises
Singin' All the Praises of our God
Yes I'm Singin' All His Praises
Singin' All His Praises
Singin' All the Praises of God

First He gave me life to live
And He taught me to forgive
He taught me what was wrong
and what was right
Then He showed me the meaning
and He gave me the feeling
I guess you'd say He made me
see the light

Chorus

He breathed fire in my soul
and pointed out my goals
He helped to guide me
down the righteous road
Next He taught me how to pray
To make it through each day
Assuring me that I could bear the load

Chorus

(BREAK)

Now my heart cries out to Him
My hope will never dim
As I sing His praises from now on

Chorus

LORD, YOU BRING SUCH MEANING TO MY LIFE
Mark Conrad

Want to sing a simple song
Want to sing it clear
Singin' 'bout the peaceful feelin'
of love when you are near
Cause in these times of troubles
You're the only hope I find
Lord, You bring such meaning to my life

Like a morning oceans breeze
Your words come to me
Bringin' life and knowledge of
Your love to set me free
And though there may be darkness
I'll be longing for Your light
Lord, You bring such meaning to my life

And the oceans and the rivers
They just keep movin' on
But without Your lasting presence
They all would be gone
For reflections of Your glory
such as these don't go astray
Help us see the right from wrong
so we may find the way

(BREAK)

And the oceans and the rivers
They just keep movin' on
But without Your lasting presence
They all would be gone
For reflections of Your glory
such as these don't go astray
Help us see the right from
wrong so we may find the way

So I sing this simple song
And I know You'll hear
Doesn't matter much who wrote
it as long as You are there
Cause in these times of troubles
You're the only hope I find
Lord, You bring such meaning to my life
Lord, You bring such meaning to my life.

IT'S IN THE BOOK
Fred Elias - Mark Conrad

All of my life I'd been
searchin' for an answer
To the many questions
unresolved within my life

Then I found my Lord
and He showed me love is written
in the many chapters
of the Book the Father bound

Chorus:
It's in the Book
Blueprint for life
It's in the Book
The Holy Bible
Examples in salvation
that are timeless in their meaning

In the book
The Master's plan
It's in the Book
Your heart's survival
Is in trustin' in His
Word (Where's His Word)
It's in the Book

Often I find this world
doesn't have an answer
A refuge from troubles
all the tension and the strife

If you look to His Word
You can find the love He's given
in the pages waiting there
to turn your life around

Chorus

THE GOOD SHEPHERD
Gary Wetzel

In my life I've often made mistakes
Turned from Christ in so many ways
And even now and then I go astray
Where would I be without His love

He knows my name and I
know His voice
He comes to find me when
I'm lost by choice
He's my Saviour in Him I rejoice
How He loves me
The Good Shepherd

The Good Shepherd lays His
life down for His own
in the face of danger
Now I know I've been saved
by Him alone
To Him I'm not a stranger

No one else would die that I might live
No one else could give the
love He gives
I am glad to know that I am His
And he is my Good Shepherd
How I love the Good Shepherd

LET HIM BE THE ONE
Ed Nies - Mary Ellen Powers
Mark Conrad

When you've been misunderstood
by all of your so-called friends
and you thought they would
stick by you until the bitter end

When the grind of every day
is just like the day before
there is someone you can turn
to who will give you so much more

Chorus:
Let Him be the one you turn to
when you're alone and you've
lost your way
Let Him be the one you turn to
He's the one who makes each day
Let Him be the one to guide you
from the darkness to the light
then you'll know that He's the one
He is the one

Now you say that you've tried your best
to make it through these days
But the world keeps getting colder
and you might lose the way
If you know that all the time
He is standing by your side
Then you'll reach the Lord, Jesus
and the love He can provide

Chorus

Side Two

PRAISE THE LORD AND PASS IT ON

John Conrad - Mark Conrad

If someone is kind to you
Praise the Lord and pass it on
And in everything you do
Praise the Lord
If the kindness you receive
Makes your heart feel so at ease
Praise the Lord
Praise the Lord and pass it on

And when you're filled with
love and joy
Praise the Lord and pass it on
and in everything you do
Praise the Lord
When God pours His love on you
Oh, what joy comes with it too
Praise the Lord
Praise the Lord and pass it on

Chorus:

And when you see all God has made
Praise the Lord and pass it on
Pretty flowers and a sunny day
Praise the Lord
All the good things that you see
come from God and they are free
Singin' out loud
Praise the Lord and pass it on

So at the start of each new day
Praise the Lord and pass it on
And in every little thing you do
Praise the Lord
Each new day He's made for you
so trust in Him to see you through
Praise the Lord
Praise the Lord and pass it on

(BREAK)

Chorus

OUR SONG

Tina Small

Jesus I love you and You love me
This is one love that's meant to be
So let me hold on to all You've given me
And all the times that will be
Times of hope in future plans
Dreams as countless as the sands
The joy of knowing that You'll
Always be there
And all the goodness that we'll share

Who could know or understand our love
And all the things that we've been through
No one else could ever imagine
Except our Father, me and You
Times of laughter times of pain
I've dreamt my dreams though not in vain
we've been so close our hearts are joined as one
Remember this till I come home

So let us struggle my Lord together
And pray that You will help me through
To live my life as You meant me to
Till hand in hand we sing
Our Song

JELLYBEANS AND DIRTY JEANS

Elaine Martin

You keep coming to me
with another question why
Does the caterpillar change into
a pretty butterfly
And will I always love you
that's an easy one for me
So climb up on my lap now
and listen carefully

Chorus:
O-O-O Jellybeans and dirty jeans
ice cream on your nose
now how do you suppose
I could ever stop loving you
Little cars and candy bars
a great big sticky kiss
It's just as simple as this
Yes, I'll always love you

Well you're getting so big now
and soon you'll be grown
But I want you to know that
you'll never be alone

And ever if you break my heart
as kids sometimes do
I'll be ready to forgive
and go on loving you

Chorus

YOU'VE TURNED MY WORLD AROUND

Mark Conrad

So many times I've let my
chance go by
To thank You for the many
things You've done for me
Things I take for granted
Never question how or why
All these gifts were planted
Here before my very eyes

It won't take much time
just a moment's all I need
To acknowledge this sweet life
that's grown up from a seed
Though the days and hours
slip away without a sound
I've got to seize this moment
to give thanks for what I've found

Chorus:
Father, thank you for the
love You sent to me
On the wings of Your great spirit
bringing peacefulness that sets
me free
And Father, thank You for the
joy that I have found
You're the Guiding Light
for my fragile life
and You've turned my world around

It would be such an emptiness inside
To be lost and searching for You,
Father, You're my guide
You're the wise creator
and You know just what I need
my soul's elevator
with Your love I will succeed

Chorus

YOU ARE MY LORD

Greg Listermann

You are my Lord
You are my Lord
You are the way, You are my Lord

You are my life
You are my life
You are the way the truth and
the life

You are our faithful shepherd
Who died for His sheep
The Lamb of God who
paid the price for the sins
of the world

You are my Lord
You are my Lord
You are the way, You are my Lord

You are the resurrection
You are eternal life
You are the Father
You are the Son
You are the Spirit that makes us one

You are my Lord
You are my Lord
You are the way You are my Lord

Produced and arranged by
Mark Conrad for Harken Records, Inc.
Executive Producers: Mary Wright,
Mary Ellen Powers
Recorded at Hark's Place from
December 1980 to May 1981
Album Design: Maura Lisa

Special Thanks To:
Dick "T. Boss" Brown,
Ed Nies, Marge & John Conrad,
Rozzi Fireworks,
John Wright, and above all;
The Lord Jesus, our source
of inspiration and guidance.

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ESTEREO

sondor

SERIE "E"

144214

falta y resto



- E. ACHIMENCO -


ESTEREO
sondor
SERIE "E"
144214

A RHYTHM BACKGROUND RECORD FOR ANY MUSICIAN OR VOCALIST

The rhythm section on this record plays eight popular standards. Any instrumentalist can fill in the melody line using the music and chords printed here.

Pianists, bassists, guitarists and drummers can use Rhythm Records, since their own instrument is recorded in a secondary role as part of a rhythm section and not as a solo instrument.

Nat Pierce—Piano
Barry Galbraith—Guitar
Milt Hinton—Bass
Osie Johnson—Drums
Volume 1
Sometimes I'm Happy
I Only Have Eyes For You
Body And Soul
I Got Rhythm
What Is This Thing Called Love
April In Paris
The Man I Love
Lover Come Back To Me

1





Don Abney—Piano
Mundell Lowe—Guitar
Wilbur Ware—Bass
Bobby Donaldson—Drums
Volume 3
Jeepers Creepers
My Heart Stood Still
You Go To My Head
Just One Of Those Things
Crazy Rhythm
When Your Lover Has Gone
Don't Take Your Love From Me
Strike Up The Band

3

Don Abney—Piano
Jimmy Raney—Guitar
Oscar Pettiford—Bass
Kenny Clarke—Drums
Volume 2
Oh, Lady Be Good
Poor Butterfly
Embraceable You
Three Little Words
I May Be Wrong
Too Marvelous For Words
I Cover The Waterfront
Fine And Dandy

2





Joe Wilder—Trumpet
Hank Jones—Piano
Mundell Lowe—Guitar
George Duvivier—Bass
Max Roach—Drums
Volume 4
Music of GEORGE GERSHWIN
Someone To Watch Over Me
Got A Crush on You
Of Thee I Sing
S' Wonderful
Fascinatin' Rhythm
Bidin' My Time
But Not For Me
Somebody Loves Me

4

Full sized, 12 x 12 reproductions of the covers in this series are available minus all commercial printing. These are dust-free laminated sheets, suitable for framing and make wonderful decorative motifs for the musical home. Price per each cover $1.00; set of five $4.00. Specify Volume No. when ordering. Pictures are sent, postpaid, in mailing tubes for guaranteed protection.

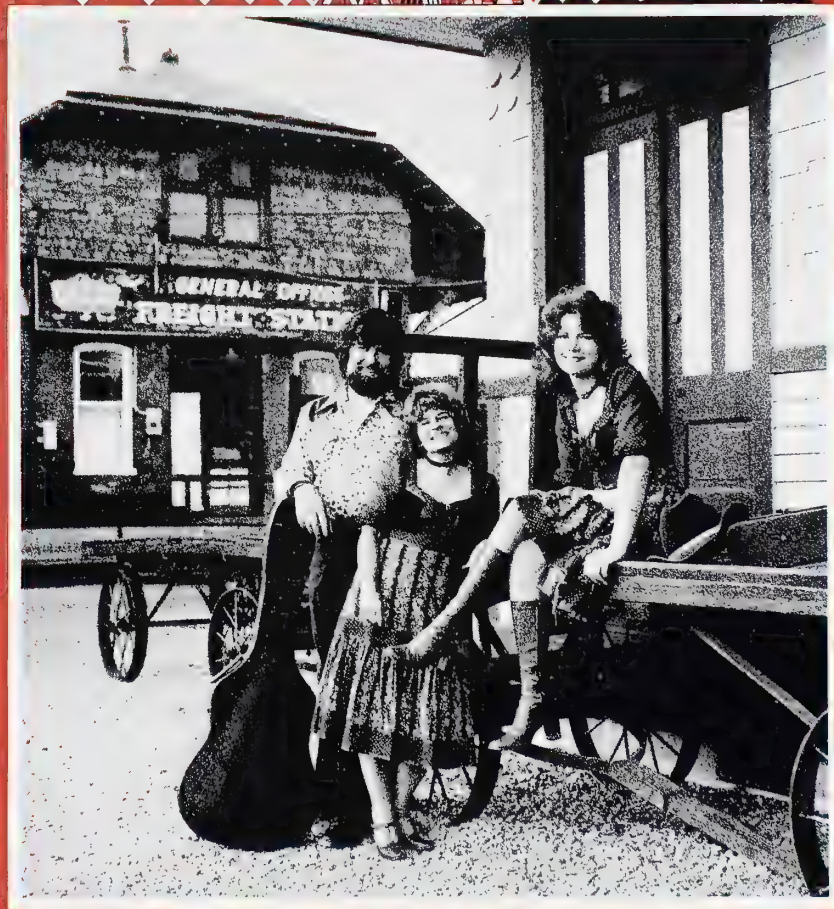


Ray Bryant—Piano
Kenny Burrell—Guitar
George Duvivier—Bass
Art Taylor—Drums
Volume 5
Music of COLE PORTER
Night And Day
Let's Do It
Begin The Beguine
Love For Sale
I Get A Kick Out of You
You Do Something To Me
Anything Goes
You're The Top

5

Music Minus One • 719 Tenth Avenue • New York 19, N. Y.

BYE BYE BLUES



THE GLAD RAGS MUSIC CO.

BYE BYE BLUES

THE GLAD RAGS MUSIC CO.

with CHUCK SLATE

SIDE ONE

Bye Bye Blues 4:00
(Fred Hamn, Dave Bennett, Bert Lown, Chauncey Gray; Bourne Co., ASCAP)

Roll On, Mississippi, Roll On 3:12
(Eugene West, James McCaffrey, Dave Ringle; Shapiro, Bernstein & Co., Fred Fisher Music, ASCAP)

Georgia On My Mind 4:00
Vocal: Patty Fischer
(Hoagy Carmichael; Peer International, BMI)

Chattanooga Choo Choo 3:47
(Mack Gordon, Henry Warren; Twentieth Century Music Co.; ASCAP)

SIDE TWO

Wabash Cannonball 3:03
Vocal: Patty Fischer
(Adapted by Albert Gamse; Larrabec Publications, BMI)

Opus One 3:41
(Sy Oliver, Sid Garris; Embassy Music Corp., ASCAP)

Sweet Georgia Brown 3:22
(Ben Bernie, Maceo Pinkard, Kenneth Casey; Warner Bros., ASCAP)

South Rampart Street Parade 3:56
(Steve Allen, Ray Baudic, Bob Haggart; Leo Feist Inc., ASCAP)





Vocals	Fred, Patty and Liz Fischer
Banjos	Patty Fischer
Piano, Synthesizers, Harmonica, Orchestra Bells, Trombone	Fred Fischer
Guitar	Liz Fischer
Drums	Chuck Slate

Selections arranged by Fred Fischer; special acknowledgement to the Boswell Sisters for "Roll On, Mississippi, Roll On"; child's voice: Chris Fischer; album design by P. Fischer; Artwork by Bob Baldwin; photos by George Argast; recorded and mixed at Helffrich Recording Labs, Allentown, PA.

This album is dedicated to Per.

SR 1221

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P.O. Box 195, Fanwood, N.J. 07023

אונדזער ייִדיש

FRUMI COHEN
&
SUSAN COHEN



SONG BOOK INSIDE !!

UNDZER YIDDISH

YIDDISH SONGS FOR YOUNG PEOPLE

MAMELOSHN

ML101

אונדזער ייִדיש

Our Yiddish

Tsvey

ראזשינקעס מיט מאנדלען
Rozshinkes mit mandlen

האפ! מיינע המן-טאשן
Hop! Mayne Homentashn

זאג מארן
Zog Maran

ארום דעם פייער
Arum dem fayer

דו דו
Du du

ייִד דער שמיד
Yid der shmid

צוויי ניגונים
Tsvey Nigunim

Our aim in making this album is to treat the ears of people both young & old, Jewish & non-Jewish, to a taste of Yiddish folk music. Sometimes the beauty of our culture's music is buried or forgotten under the constant influence of everyday pop music. We want to thank suburban Jewish school for delivering us from the land of pop once a week for ten years and turning us on to the music of our culture. This album is simply for everyone who enjoys music.

— Frumi & Susan Cohen

Eyns

קינדער לידער
Kinder Lider

אויפן פריפעטשיק
Oyfn Pripetshik

טום באלאלייקע
Tum Balalayka

דונא
Dona

דרעמלען פייגל
Dremlen Feygl

אונדזער נגונדל
Undzer Nigundl

Vocals : Frumi & Susan Cohen
Violin : Barbara Jaffe
Recorder : Frumi Cohen
Flute : Roberta Goren
Guitar : Frumi Cohen
Viola : Louise Jaffe

Cover Design : Leslie Cohen
Arrangements : Frumi Cohen & Barbara Jaffe
Du Du Arranged By : Roberta Goren
Production : Bart Arntz
Engineers : D.W. Fearn & Mike Wilson

Recorded at Veritable Studios, Ardmore, Penna.

Manufactured by MAMELOSHN RECORDS 2627 Sunset Boulevard, Broomall Penna. 19008 Printed in the USA ℗ and © 1979

MAMELOSHN

UNDZER YIDDISH אונדזער ייִדיש



SIDE 1

CHILDREN'S MEDLEY קינדער־ליד פּאָפּורי

Kumt ale, kumt ale
Kumt ale in shul
Di shul iz, di shul iz
Mit kinderlakh ful

קומט אַלע, קומט אַלע
קומט אַלע אין שול
די שול איז, די שול איז
מיט קינדערלעך פֿול

Di lererin, di lererin
Zi shteyt bay der tir
Un shmeykhlt, un shmeykhlt
Tsu dir un tsu mir

די לערערין, די לערערין
זי שטייט בי דער טיר
און שמייכלט, און שמייכלט
צו דיר און צו מיר

Zuntik, bulbes, Muntik bulbes,
Dinstik un Mitvokh bulbes
Donershtik un Fraytik bulbes
Shabes in a novene, a bulbe kugele
Zuntik, vayter bulbes

זונטיק בולבעס, מאָנטיק בולבעס
דינסטיק און מיטוואָך בולבעס
דאָנערשטיק און פֿרײַטיק בולבעס
שבת אין אַ נאָוועניע אַ בולבע קוגעלע
זונטיק, וויַטער בולבעס

Eyns, tsvey, dray, fir
Gute kinder zaynen mir
Finf, zeks, zibn, akht
Gut baytog un gut baynakht

איינס, צוויי, דרײַ, פֿיר
גוטע קינדער זײַנען מיר
פֿינף, זעקס, זיבן, אַכט
גוט בײַטאָג און גוט בײַנאַכט

The School
Come everyone, come to school
The school is filled with children
The Teacher
The teacher stands by the door
And smiles at you and me
Potatoes
Every day of the week we eat potatoes
On Saturday, for a change, a potato kugel
Sunday, potatoes again
Counting
One, two, three, four — we are good children
Five, six, seven, eight — good all day and good all night

OYFN PRIPETCHIK אויפֿן פּריפּעטשיק

Text & Music: M.M. Warshavsky

Oyfn pripetchik brent a fayerl
Un in shtub iz heys
Un der rebbe lernt kleyne kinderlakh
Dem aleph beyz

אויפֿן פּריפּעטשיק ברענט אַ פֿײַערל
און אין שטוב איז הייס
און דער רבי לערנט קליינע קינדערלעך
דעם אַלף־בית

Zogt-zhe kinderlakh, gedenkt-zhe tayere
Vos ir lernt do
Zogt-zhe nokh a mol un take nokh a mol
Kumits alef "o"

זאָגט זשע קינדערלעך, געדענקט זשע טײַערע
וואָס איר לערנט דאָ
זאָגט זשע נאָך אַ מאָל און מאַכט נאָך אַ מאָל
קומץ אַלף "אָ"

While the flames burn in the fireplace and warm the house
The Rabbi [teacher] teaches the children the alphabet
Remember what you learn here, dear ones
Keep reciting your A B C's

DU, DU — דו, דו

Text: Eliza Greenblat

כ'גי ארום בים ברעג פֿון ים
Un zukh dir alts arum — און זוך דיר אלץ ארום
A shtille khvallye moormlt koym — אַ שטילע כוואַליע מורמלט קוים
Dem tsoyber fun dayn shtim — דעם צויבער פֿון דַיִן שטים

Chorus

Du, du fun ale tsarte blumen — דו, דו פֿון אַלע צאַרטע בלומען
Du, du, du, du — דו, דו, דו
Fun ale mayne troymen, du — פֿון אַלע מַיַנע טרוימען, דו

Shpreytn zikh di volkns oys — שפּרייטן זיך די וואַלקנס אויס
Het vayt vayt avek — האָט ווייט אַוועק
Flit a vintele on shtil — פֿלים אַ חינטעלע אָן שטיל
Un klapt on baym breg — און קלאַפּט אָן בַּיַם ברעג

Chorus — דו, דו .....

Sudet zikh dos vintele — סודעט זיך דאָס חינטעלע
Mit himlishn gezang — מיט הימלישן געזאַנג
In mayn hartsn tif bay mir — אין מַיַן האַרצן טיף בַּיַ מיר
Vakht oyf a farlang — וואַכט אויף אַ פֿאַרלאַנג

Chorus — דו, דו .....

Shifn geyen oyfn yam — שיפֿן גייען אויפֿן ים
Broyzn oyf a shoym — ברויזן אויף אַ שוים
Du host mayn ru fun mir geroibt — דו האָסט מַיַן רו פֿון מיר גערויבט
Gelozn nor a troym — גלאָזן נאָר אַ מרוים

Chorus — דו, דו, ...

I search for you at water's edge
The lapping waves — the magic of your voice
The clouds fill the sky, the wind touches the shore
And arouses a desire in my heart
Then ships stir the waters, raise a foam
As you have stirred my tranquility
And left me with just a dream

YID DER SHMID — יִד דער שמיד

Lomir, lomir, lomir, lomir — לאָמיר, לאָמיר, לאָמיר, לאָמיר
Zingen a Yiddish lid — זינגען אַ ייִדיש ליד
Eyns, tsvey, dray! Eyns, tsvey, dray! — איינס, צוויי, דרַי ! איינס, צוויי, דרַי !
Eyns, tsvey! Eyns, tsvey — איינס, צוויי ! איינס, צוויי
Eyns, tsvey, dray — איינס, צוויי, דרַי !

Vegn, vegn, vegn, vegn — וועגן, וועגן, וועגן, וועגן
Vegn a Yid a shmid — וועגן אַ ייִד אַ שמיד
Eyns, tsvey, dray! Eyns, tsvey, dray — איינס, צוויי, דרַי ! איינס, צוויי, דרַי
Eyns, tsvey! Eyns, tsvey — איינס, צוויי ! איינס, צוויי
Eyns, tsvey, dray — איינס, צוויי, דרַי

Day, day, day..... — דַי, דַי, דַי .....
Zingt a Yiddish lid derbay — זינגט אַ ייִדיש ליד דערבַי

Shmid der Yid, der Yid, der Yid — שמיד דער ייִד, דער ייִד, דער ייִד
Der Yid, der Yid a shmid — דער ייִד, דער ייִד אַ שמיד
In zayn shmid, in zayn shmid — אין זַיַן שמיד, אין זַיַן שמיד
In zayn shmider, shmideray — אין זַיַן שמידער, שמידערַי

Ray, ray, ray..... — רַי, רַי, רַי .....
In zayn shmider, shmideray — אין זַיַן שמידער, שמידערַי

Un er, un er, un er, un er — און ער, און ער, און ער, און ער
Zingt zikh tsu a lid — זינגט זיך צו אַ ליד
A Yiddish lid, a Yiddish lid — אַ ייִדיש ליד, אַ ייִדיש ליד
Zingt a Yiddish lid derbay — זינגט אַ ייִדיש ליד דערבַי

Bay, bay, bay..... — בַּי, בַּי, בַּי .....
Zingt a Yiddish lid derbay — זינגט אַ ייִדיש ליד דערבַי

Let us sing a song, a Yiddish song
About a Jew who was a blacksmith
One, two, three! One two, three!
The blacksmith in his smithy sings a Yiddish song while he works

TSVEY NIGUNIM — צוויי ניגונים

Day, Day, day..... — דַי, דַי, דַי .....

Zingen, zingen — זינגען, זינגען
Zol zayn, zol zayn zingen — זאָל זַיַן, זאָל זַיַן זינגען

Yaba baba ..... — יַא־בַא בַא־בַא .....

Yiddish, Yiddish — ייִדיש, ייִדיש
Zol zayn, zol zayn Yiddish — זאָל זַיַן, זאָל זַיַן ייִדיש

Yaba baba..... — יַא־בַא בַא־בַא .....

Let there be song!
Let there be Yiddish!

Translations by Fay Hocky and Hesh Jacobs
Transliterations by Frumi Cohen
Typing by Blanche and Hesh Jacobs
Layout and design by Eric Jacobs and Leslie Cohen
Technical assistance by Max Rosenfeld and Rachmiel Peltz

MAMELOSHN RECORDS © 1979 USA


Volume #2
1240 AM
WAGO
All Golden Oldies

Volume #2



WAGO was born, August 22, 1986.....
A healthy bouncin' Golden Oldies Station.
Hot off the presses, here's WAGO'S Second All Golden Oldies Album.
We couldn't wait to do another after Volume One went like hotcakes.
So, here's another dozen of the greatest hits of Rock 'N' Roll!

As we enter our second year of playing Berks County's favorite "All Golden Oldies", we want to thank you, for helping us bring back the greatest hits of all time. Spread the word, tell your friends and wake the neighbors.... "Hail, Hail, Rock And Roll" at 1240AM, WAGO!

THE STAFF AND MANAGEMENT OF WAGO

SIDE ONE

1. ***MEMPHIS*** *(Johnny Rivers)*
2. ***LITTLE DARLIN'*** *(Diamonds)*
3. ***BOOK OF LOVE*** *(Monotones)*
4. ***SINCE I DON'T HAVE YOU*** *(Skyliners)*
5. ***DA DO RON RON*** *(Crystals)*
6. ***SH BOOM*** *(Crew Cuts)*

SIDE TWO

1. ***AT THE HOP*** *(Danny & The Juniors)*
2. ***BLUE MOON*** *(Marcels)*
3. ***LITTLE STAR*** *(Elegants)*
4. ***THE TWIST*** *(Chubby Checker)*
5. ***LOUIE, LOUIE*** *(Kingsmen)*
6. ***16 CANDLES*** *(Crests)*

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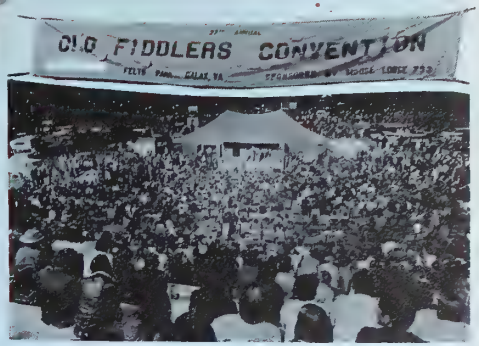
MOUNTAIN MUSIC AT ITS BEST

20

OLD TIME TUNES RECORDED AT THE

37th ANNUAL

Old Fiddler's Convention







At Galax, Virginia

Sponsored by The Galax Moose Lodge No. 733 Loyal Order of Moose

33⅓ R. P. M.
HI-FIDELITY

37th ANNUAL

MONAURAL
Compatible
STEREOPHONIC

Old Fiddlers Convention

SIDE ONE

1. *Letter Edged in Black* ... Bill McDowell – 2:42
2. *June Apple* ... Roger Sprung – 2:55
3. *Dusty Miller* ... Bob Fleschner – 2:03
4. *Mocking Bird* ... Jimmy Edmonds – 2:12
5. *Suzie Ann Gal* ... Smokey Valley Boys – 1:47
6. *Fiddlers Dream* ... Southern Mountain Boys – 1:33
7. *Blue Ridge Mt. Blues* ... Franklin Davis – 1:34
8. *Monroe Hornpipe* ... Dempsy Young – 1:23
9. *8th of January* ... Free State Ramblers – 2:28
10. *Sally Ann* ... Teddy Lundy – 1:49

SIDE TWO

1. *Knoxville Girl* ... Betty Smith – 3:38
2. *Blackberry Blossom* ... Jack Cash – 1:33
3. *Ida Red* ... Calvin Cole – 1:28
4. *Devil's Dream* ... Tim Smith – 1:47
5. *Ricketts Hornpipe* ... Free State Ramblers – 1:55
6. *Sally Goodin'* ... High Country Ramblers – 1:33
7. *Cannon Ball Blues* ... Wayne Henderson – 1:26
8. *Big Country* ... Tim Perry – 1:23
9. *Fox on the Run* ... New Grass Express – 2:06
10. *Richmond* ... Ernest East – 1:28

Cover by: GRIGGS HAMPTON

THESE TUNES were recorded in live competition [illegible] at the 37th Annual Old Fiddlers' Convention, held in Felts Park in Galax, Virginia, on August 10, 11, and 12, 1972.

This Convention which is sponsored by the Galax Moose Lodge #733 is the Oldest and Largest Old Time Fiddlers' Convention in the world and is held the second weekend in August of each year.

It was started in 1935 and has been held every year since, with the exception of one World War Two year, when travel was limited. It has had the same sponsors all through the years.

Hundreds of contestants and thousands of spectators now attend every year, and many come hundreds of miles to get to the Convention. In 1970 it was held as a three-day event.

Galax is a thriving agricultural and industrial city of Southwest Virginia, only a few miles from the famed Blue Ridge Parkway and near the North Carolina line.

The sponsors feel that the Annual Old Fiddlers' Convention is instrumental in perpetuating the country and mountain music which has been handed down from generation to generation in the Blue Ridge Mountains, and like to think that in a small way they are keeping alive the tunes of years gone by, for the people of today to enjoy.

Proper care of this record will prolong its life and increase your listening enjoyment. Keep it in cover when not in use; avoid handling playing surface; clean with soft, slightly damp cloth; set phono for proper needle and turntable speed; check needle frequently for wear. A defective needle can permanently damage a record.

PRODUCED AND RECORDED BY:
W. H. Butner
TOBACCOVILLE, N. C.

GAZETTE PRESS, Inc.
GALAX, VIRGINIA

8-10-73

DARO International

EL Cravallo

Neue Party-Hits mit

Enrico und seinen Mariachis

Paloma Blanca

Voulez-vous coucher avec moi?

Shame, Shame, Shame

Ein Lied zieht hinaus in die Welt



DECCA

El Cravallo

0.22345
AS

Enrico und seine Mariachis

SEITE 1		SEITE 2	
Paloma Blanca	(Bouwens) 1:45	**Buona Sera**	(Sigma-De Rose) 1:44
Voulez-vouz coucher avec moi?	(Lady Marmalade) (Crewe-Nolan) 1:37	**Tipi Tipi Tin**	(Leveen-Grever) 1:38
I Can Help	(Swan) 1:30	**Carmencita's Hombre**	(Binder-Topel) 1:45
Shame, Shame, Shame	(Robinson) 1:30	**Bettina**	(Binder-Topel) 1:34
Ein Lied zieht hinaus in die Welt	(White-Jay) 1:28	**Estrellita**	(Ponce) 1:44
Griechischer Wein	(Jürgens-Kunze) 1:28	**Mexiko City**	(Binder-Topel) 1:45
Valencia	(Padilla) 1:33	**Deguello**	(Tiomkin) 1:45
Dancing Juanita	(Binder-Topel) 1:29	**A Marriage con Mariachi**	(Binder-Topel) 1:25
Lady Of Spain	(Evans) 1:44	**The Good, The Bad And The Ugly**	(Morricone) 1:45
El Cravallo	(Binder-Topel) 1:45	**Bridge Over Troubled Water**	(Simon) 1:44
Mariachi Waltz	(Binder-Topel) 1:37	**Mulita**	(Binder-Topel) 1:37
Waltzing Chiquita	(Binder-Topel) 1:44	**El condor pasa**	(Robles) 1:45

Eine MGH-Produktion

DARO International

Programado para Colombia por CGN

Was eigentlich ist Mariachi-Musik? Ordnet man sie musikalisch in der Folklore ein oder ist sie ein zum Teil auf freier Improvisation basierendes Musikelement, das in Mexiko den Tagesschlager charakterisiert? Beides ist sowohl falsch wie auch richtig, denn die Wurzeln aller Mariachi-Musik liegen in der Folklore und viele Lieder und Tänze, die auf Fiestas, Geburtstagen, Hochzeiten und sonstigen freudigen Anlässen gespielt werden, stammen aus der alten volksmusik. Andererseits benutzt man ihre Elemente seit Jahrzehnten auch im modernen, populären Musikgeschehen und so gibt es speziell in Südamerika, aber auch in Europa, neue und alte Interessenten von Mariachi-Musik.

Lange bevor in unseren Breiten der „Happy Sound" Furore machte, hatten die Mariachi-Musiker diesen schon im Blut. Man konnte also bei ihnen nur lernen, wie Spielfreude, geniale Musikalität und echte Fröhlichkeit miteinander zu vereinbaren sind.

Diese Elemente auf uns bekannte und in unseren Breiten geläufige Melodien zu übertragen, war kein leichtes Unterfangen. Es war nicht leicht, Musiker zu finden, die spezielle Instrumente wie z.B. das Marimbaphon nicht nur von der schulischen Ausbildung her beherrschen, sondern ihm im Klang und der vielfältigen Anwendung seiner Möglichkeiten den typischen „Sound" zu geben versprachen, der eben einen Teil der Mariachi-Musik ausmacht. Auch ein Akkordeon wird bei den Mariachis anders eingesetzt und benutzt als in der uns geläufigen Musik, und es ist ebenfalls nicht leicht, Geiger zu finden, die den besonderen Strich geigen können, der zwischen freier Improvisation und notengerechter Interpretation liegt. Typische „tex-mex-Trompeten" hinzuzufügen, deren Sound seit Herb Alpert ein Welterfolg ist, war ein weiteres, wesentliches Element. Und fast noch schwerer war es, Flötisten zu finden, die mit der improvisatorischen Brillanz eines Folklore-Musikers, gleichwohl mit ungeheurer Präzision, Intuition und Improvisation bekannte und neue Melodien zu interpretieren imstande sind.

Alles in allem scheint es dieser Produktion gelungen zu sein, nicht nur die richtigen Musiker zu finden, sondern auch die richtige Mischung herzustellen. Daß dazu auch ein ausgefeiltes Arrangement gehört, versteht sich bei dem hohen Anspruch dieser Musik von selbst, und es darf gesagt werden, daß auch die Arrangements außer-

So ergeben beste europäische Musiker der Spitzenklasse Elemente der mexikanischen Folklore, moderne Melodien und Evergreens und ein paar wohldurchdachte, neue Kompositionen einen Sound, wie er in unserer „Party-, Pop- und Tanzmusik" wohl einmalig ist. Eine Mischung aus Musikalität, Lebensfreude und fröhlicher Improvisation, wie sie nicht immer auf unsere schwarzen Scheiben kommt. Musik zum Tanzen, zum Träumen, zum Unterhalten, für die Party oder gegen die Party, wie immer Sie es wollen. Man kann zuhören, man muß aber nicht, denn die eingängige Art der Interpretation erlaubt auch ein ruhiges Gespräch, einen Whisky oder einen Tequilla und, wenn man in Stimmung ist, auch einen fröhlichen Mitsinger. Viel Spaß also bei ENRICO UND SEINEN MARIACHIS!

Margret Martin

(P) 1975

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The Old Hollow Stringband



The Old Hollow Stringband

Old-Time Music From North Carolina



Top Row: Riley Baugus, Kirk Sutphin, Will McIntyre
Bottom Row: Wayne Sutphin, Terri McMurray

February 14, 1986
Danville, Virginia

From the days of Charlie Poole and Ben Jarrell right up into our own time, North Carolina has produced some of the finest old-time music and musicians found anywhere. The Old Hollow Stringband is the latest in that grand tradition. I have had the personal pleasure to be in their company many times and their music is magnificent! Not only do they play beautifully, but they capture the spirit of the music they revere and respect. It's not an imitation — it's the real thing.

Listen and enjoy!

Kinney Rorrer

4-29-86

Flyin' Cloud RECORDS

FCOT000'

SIDE ONE

SECOND JOHN HENRY (G) 2:59
Source: "Swing Your Partner" with dance calls by the Four Virginians (Richard Bigger, Elvin Bigger, Fred Richards, and Leonard Jennings), OKEH 45181, 1927.
Kirk- Fiddle; Riley- Guitar; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

JOHN BROWN'S DREAM (A) 3:12
Source: Tommy Jarrell
Kirk- Fiddle; Terri- Banjo; Riley- Guitar; Wayne- Guitar; Will- Bass

YUM YUM BLUES (D) 2:53
Source: Clayton McMichen and his Georgia Wildcats, COLUMBIA 15723, c. 1930.
Terri- Vocals and Banjo-Uke; Kirk- Fiddle; Riley- Guitar; Will- Bass

FORKS OF SANDY (G) 2:34
Source: Posey Rorer and The North Carolina Ramblers, COLUMBIA 15106, 1926.
Kirk- Fiddle; Riley- Guitar; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

BACKSTEP CINDY (D) 2:42
Source: Tommy Jarrell
Kirk- Fiddle; Terri- Banjo; Riley- Guitar; Wayne- Guitar; Will- Bass

TENNESSEE MOUNTAIN FOX CHASE (C) 2:32
Source: Vance's Tennessee Breakdowners, Fiddler's Convention in Mountain City, Tennessee, COUNTY 524, c. 1928.
Kirk- Fiddle; Riley- Guitar; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

BYE & BYE I'M GOING TO SEE THE KING (G) 2:50
Source: Washington Phillips via Joe LaRose on Tuxedo Blues by Andy Cohen and Joe LaRose, GREEN LINNET RECORDS, SIF 1033, 1981.
Terri- Vocals; Riley- 12-String Guitar

SIDE TWO

LYNCHBURG TOWN (G) 3:04
Source: The Highlanders (Charlie Poole, Odell Smith, Lonnie Austin, Lucy Terry, Roy Harvey), PARAMOUNT, 1929. Anthologized on The North Carolina Ramblers, BIOGRAPH 6005, 1972
Buck Easley- Fiddle; Kirk- Fiddle and Banjo; Alice Easley and Kathy Rorrer- Piano; Terri- Banjo-Uke; Riley and Wayne- Guitars

REUBEN (A) 4:07
Source: Tommy Jarrell
Riley- Vocals and Guitar; Kirk- Fiddle; Terri- Banjo; Wayne- Guitar; Will- Bass

DIXIE RAG (C) 2:36
Source: Jess Johnston (Jess Hillard and his West Virginia Hillbillies), CHAMPION 16670, 1933.
Kirk- Fiddles; Riley- Guitar; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

DUCKS ON THE MILLPOND (D) 1:55
Source: Tommy Jarrell
Kirk- Fiddle; Terri- Banjo; Riley- Guitar; Wayne- Guitar; Will- Bass

LADIES ON THE STEAMBOAT (G) 1:57
Source: Burnett and Rutherford, COLUMBIA 15209, 1927. Anthologized on A Ramblin' Reckless Hobo, ROUNDER RECORDS 1004.
Kirk- Fiddle; Riley- Banjo; Terri- Banjo-Uke; Wayne- Guitar; Will- Bass

FALL ON MY KNEES (D) 3:15
Source: Tommy Jarrell
Terri- Vocals and Banjo; Kirk- Fiddle; Riley- Guitar; Wayne- Guitar; Will- Bass

JOHN HENRY (A) 1:23
Source: Tommy Jarrell
Kirk- Fiddle; Terri- Banjo; Riley- Guitar; Wayne- Guitar; Will- Bass

The tunes credited to Tommy Jarrell were learned on frequent visits to Tommy's house in Toast, NC.

PRODUCED by the Old Hollow Stringband and Doug Rorrer.

RECORDED January 25 and February 1, 1986 by Doug Rorrer, Flyin' Cloud Records, Route 2 Box 436, Madison, NC 27025.

PHOTOGRAPHY and cover design by Deni McIntyre.

THANKS to Mom and Pop, Bobbie Sutphin, Sybil Caudle, Alice and Buck Easley, Kathy Rorrer, Kinney Rorrer, Paul Brown, Rich Hartness, Danny McLean, WPAQ, our families and friends.

FOR BOOKING INFORMATION CONTACT: The Old Hollow Stringband, 5530 Davis Road, Walkertown, NC 27051.

MADE IN USA

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ASI NO TE AMARA JAMAS
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Leonardo Jury

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Piero Israel

AYUDALA
Man Tiru

NO ME HABLES
Juan Pardo

QUIZAS SI QUIZAS NO
Sabu

QUE SE MUERAN DE ENVIDIA
Aldo y sus Nuevos Parceleros

Vol. 19

EXITOMETRO

Vol.19

1

LA LADRONA
Diego Verdaguer
(Diego Verdaguer - Amanda Miguel - Graciela Carballo)

TE QUIERO
José Luis Perales
(José Luis Perales)

QUIZAS SI, QUIZAS NO
Sabu
(D. Pace - P. Benabani - E. Chinazzi/Viers, Español Mariello)

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DOS AL TELEFONO
Leonardo Jury
(L. Jury / J. Saidon / E. Bonnemann)

QUE SE MUERAN DE ENVIDIA
Aldo y sus Nuevos Pasteles
(A. de Jesus)

2

ASI NO TE AMARA JAMAS
Amanda Miguel
(D. Verdaguer - G. Carballo - A. Miguel)

NO ME HABLES
Juan Pardo
(J. L. Perales)

UNA NOCHE MAS
Joan Sebastián
(Joan Sebastián)

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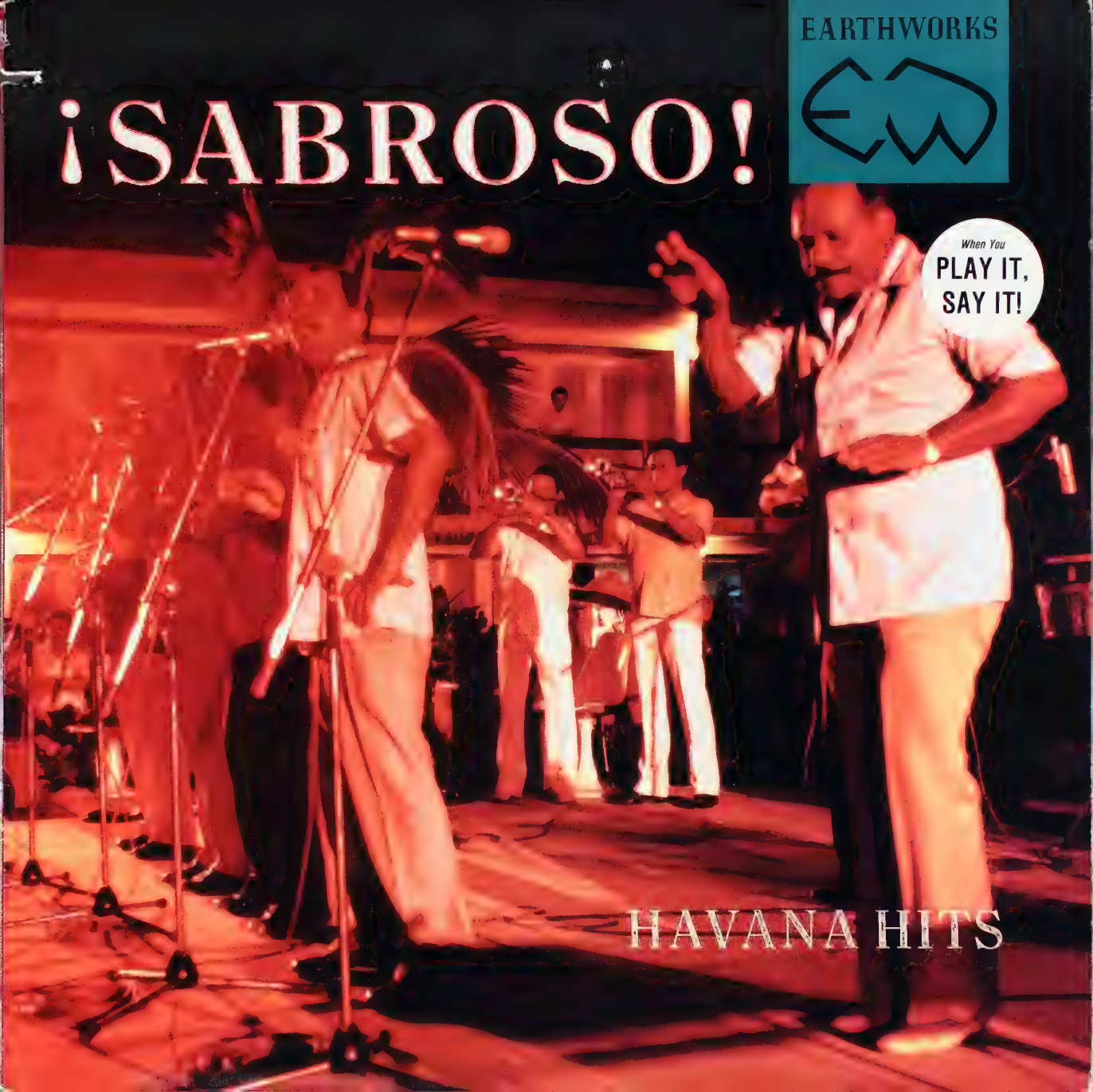
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EARTHWORKS
¡SABROSO!
When You
PLAY IT,
SAY IT!
HAVANA HITS

¡SABROSO!

A. 1. **A LOS RUMBEROS DE BELEN** (3.52)
GRUPO SIERRA MAESTRA
Produced by Alberto Vera
Composed by Roberto Nunez

2. **CAMINA Y VEN** (3.16)
CELINA GONZALEZ
Produced by Felix Morales/Juan Pablo Torres
Composed by Siro Rodrigues

3. **EL SON DE NICARAGUA** (4.05)
ORQUESTA CHEPIN
Produced by Pedro Depestre
Composed by Electo Rosell

4. **RUCU RUCU A SANTA CLARA** (4.16)
GRUPO IRAKERE
Produced by Reynaldo Fernandez Pavón
Composed by José Luis Cortes

5. **CHILINDRON DE CHIVO** (4.40)
CONJUNTO CASINO
Produced by Edgar Hernandez Collazo/Irais Huerta
Composed by Agustin Ribot

B. 6. **DE KABINDE A KUNENE UN SOLO PUEBLO** (3.52)
CONJUNTO LOS KARACHI
Produced by Eduardo Rosillo/Tony Lamas
Composed by Julio R. Proull

7. **ANDA VEN Y MUEVETE** (7.16)
ORQUESTA LOS VAN VAN
Produced by Juan Formell
Composed by Juan Formell

8. **VUELA LA PALOMA** (3.57)
CONJUNTO RUMBAVANA
Produced by Joselto Gonzalez
Composed by Felix Reyna

9. **SE QUE TU SABES QUE YO SE** (5.32)
ORQUESTA REVÉ
Produced by Elio Revé Mato
Composed by J. C. A. Rodriguez

Manufactured and distributed by WEA through arrangement with Atlantic Records. Warning: Unauthorised reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

1985 saw the release of Earthworks' first compilation of Cuban Dance music – "Viva el Ritmo!". Cuba's musicians have had an enormous influence on popular music throughout the Americas, Europe and Africa. "Sabroso" shows that influence will continue.

Jazz

Cuban jazz re-emerged outside Cuba in the early 1980s. For many jazz fans it was a rediscovery and a revelation – Cuban jazz owed a lot to the modern jazz of the 60s and 70s but it always returned to traditional Cuban rhythms and their percussive Afro-Hispanic roots.

Pianist Chucho Valdes' group Irakere is now one of the most popular touring jazz groups around and "Rucu Rucu a Santa Clara" is a big favourite everywhere. Irakere are as comfortable with Duke Ellington or Dizzie Gillespie as they are with 19th Century danzones, European classical music, traditional African forms or fast and furious dance music.

Country Music

The roots of much modern Latin American music are to be found in the country music of Oriente and Guantanamo, the eastern provinces of Cuba. Many of the most important rhythms of Cuban music – the son, son montuno, guajira and bolero – come from this end of the island.

Cuba's most famous and popular country musician is Celina Gonzalez. Her version of "Camina y Ven" – a classic of the famous Trio Matamoros – shows the power of her voice.

Cuba's Answer to Salsa

The popular modern music of the dance halls, clubs and streets is Cuba's answer to Salsa. Much of Salsa – a mixture of Afro-Cuban, Puerto Rican and Columbian music – is based upon the Son and Son Montuno. But for many musicians in Cuba, salsa is "Something I put on my food, not something I play".

The son montuno covers a multitude of styles; contrast the driving percussion and screaming brass of Chepin's "El Son de Nicaragua" written to celebrate the overthrow of the Somoza dictatorship with Casino's "Chilindron de Chivo" – the changes of tempo, the almost obligatory piano solo and the choral refrains which mark son montuno.

This album is full of tributes; just as Chepin has used his favourite form for Nicaragua, Los Karachi use theirs – the merengue – in a wild homage to the independence of Angola, "De Cabinda a Cunene un Solo Pueblo". "A Los Rumberos de Belen" with its introduction of Havana style guaguanco is Sierra Maestra's way of showing their respect for the percussionists who still play traditional Afro-Cuban rhythms.

"Vuela La Paloma" by Rumbavana and "Frutas del Caney" by Grupo Monumental are modern versions of two more "golden oldies". Rumbavana's brass section is special even for Cuba; listen and you'll soon know why!

But the two most popular bands in Cuba are Los Van Van and Orquesta Revé and the two constantly vie for 'top' position. Los Van Van was formed by Juan Formell who used to be the bass player with Orquesta Revé, led by Elio Revé.

Most of Revé's songs are based on the changui, a very old version of the son from Guantanamo. "Se que tu sabes que yo se" – "I know that you know that I know!" – is a modern changui and its celebration of a popular catchphrase perfectly captures the mood of streetlife in Old Havana.

Meanwhile Van Van's are based on the songo – a newer mix of son, rumba and rock music. Los Van Van are a modern version of a charanga – a type of band dating back to the turn of the century based around flute, violins, piano, double bass and Cuban percussion. They've added more latin percussion, violin, brass and... synthesizers and drum machines. The songo featured here is "Anda Ven Y Muevete" which has since been recorded by Ruben Blades and Harry Belafonte.

This album doesn't begin to cover the wealth that is Cuban music; what it does do is offer you a cocktail of some of the best in Cuban Dance music – truly sabroso!

Eva Amador and Ray Collingham.

HAVANA HITS

1. A LOS RUMBEROS DE BELEN: To the Rumba Players of Belen (guaguanco son)
In the barrios of Belen
There are 'rumberos'
Who remember how the drums used to be played
Young men go there to see the 'rumberos'
Who still play in spite of their age.

2. CAMINA Y VEN: Come Take a Walk
(son montuno)
Come take a walk up the hill
Come take a walk up the hill
How pretty is the morning in this ever green prairie
How pretty is the morning in this ever green prairie
How much beauty is held in this wide savanna.

3. EL SON DE NICARAGUA: A Son for Nicaragua
(son montuno)
I had a great desire to know Nicaragua
The motherland of Sandino, a General of a free people
Long live the new country of the children of Sandino
Somozismo is finished.

4. RUCU RUCU A SANTA CLARA: Rucu rucu to Santa Clara
(rucu rucu)
Santa Clara, Santa Clara
I'm going tomorrow with Cacha to Santa Clara
From east to west there's no-one who can equal me
I'm going to Santa Clara and I'm not going to stand
I'm going in an air-conditioned "Colmillo Blanco"

'A big inter-city bus

5. CHILINDRON DE CHIVO: Goat Curry
(son montuno)
They killed a goat and they ate it
They killed a goat but they gave me none
Oh what a delicious goat the one that Miguel ate
Oh please let me see it!
I'd love to eat some curried goat.

6. DE KABINDA A KUNENE UN SOLO PUEBLO:
From Kabinda to Kunene one People
(guaracha merengue)
From Kabinda to Kunene, one people, one people, one people
One nation, one people, one people, one people
If you go south, one people
If you go north, one people
If you go to Huambo, one people
If you go to Luanda, one people.

7. ANDA VEN Y MUEVETE: Come and Get Moving
(songo 84)
Get yourself in the action
Get moving, get moving
Let yourself be taken
Get moving, get moving
Give it all your heart
Get moving, get moving
If you want to move with me
Look at me, look at me
Give it all you've got, but give it without stopping
Look at me, look at me.

8. VUELA LA PALOMA: The Dove Flies Away
(bachata son)
The dove flies from her dovecote
And flies and flies so she won't come back
And my heart is dying, dove, for loving you too much.

9. SE QUE TU SABES QUE YO SE: I know that you know that I know
(changui son)
Now the people really have something new
I know that you know that I know
It's a wisecrack, it's popular
In every barrio everyone's talking about it.



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An exclusive Earthworks production for Virgin Records
by Jumbo Vanrenen and Trevor Herman
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las mejores canciones de Andrés Falgás

Sonolux

LP 12 - 105



LAS FAVORITAS DE

ANDRES FALGAS

Sonolux

LP 12 - 105

LADO 1

SIN LAGRIMAS - Tango
J. M. Contursi - Charlo

LA NOCHE QUE ME ESPERES - Vals
Juan Canaro

TU PIEL DE JAZMIN - Tango
J. M. Contursi - Mariano Mores

ALMA EN PENA - Tango
F. García Jiménez - A. Aieta

NO ME PREGUNTEN POR QUE - Tango
Carlos Di Sarli

TU OLVIDO - Vals - A dúo con Andrés Falgás
Gardel - Razzano



LADO 2

PORQUE TE CONOCI - Tango
Morales - Lapenna - Andrés Falgás

CARICIAS PERDIDAS - Vals
Héctor Stamponi

ERAS COMO LA FLOR - Tango
Mario Arrieta - Roberto Rufino

ALONDRA - Tango
Andrés Falgás - Roberto Rufino

LA MADRUGADA - Tango
Cátulo Castillo - Angel Maffia

TU EL CIELO Y TU - Tango
Héctor Marcó - Mario Canaro

Andrés Falgás, ha tenido en el tango categoría de emperador. Sus triunfos no se limitaron solamente a su país natal, la fabulosa Argentina, en donde se inició a los 14 años de edad cuando ganó un concurso de intérpretes de tango en la emisora Radio Belgrano, y en donde durante años colaboró como vocalista de importantes grupos típicos, como la típica de Rodolfo Biagi, el Cuarteto de Juán Canaro y otros, sino que se prolongaron en otros países, aun en aquellos adonde apenas en forma muy somera alcanzó la vigencia de la época gardeliana.

Falgás, es uno de los favoritos del público chileno. En Colombia se aplauden sus interpretaciones casi desde la misma época de su gran triunfo en Buenos Aires. Centroamérica supo de él y de sus canciones, cuando Falgás visitó a Méjico y triunfó en el cine de ese país convirtiéndose en uno de los sucesos musicales más notables que allí se recuerdan. Los años no han podido borrar ese recuerdo, y el nombre de Andrés Falgás, sus sentidas interpretaciones porteñas, sobreviven a las modas y a los años, con categoría indiscutible

SONOLUX, la marca de las estrellas, aprovechó una de las triunfales jiras de Falgás por nuestro país, para llevar al microsurco sus grandes creaciones de ayer y de hoy. Roberto Pansera argentino y Luis Uribe Bueno, colombiano, hicieron arreglos modernos y magníficos de las melodías que han hecho su historia artística, y el público recibió jubilosamente la resurrección de estas páginas inolvidables, siempre triunfales

Tangos de ayer y de hoy, dichos con el personalísimo estilo de quien tiene categoría y popularidad, en este disco Long Play que es una alegre ventanilla a un Buenos Aires de bandoneones y guitarras, que se despereza romántico en la calle Corrientes, y saluda diariamente las sombras de Gardel y de Magaldi, con sones de evocación y de leyenda.

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INDULITO

Lee Allen and the Dew Mountain Boys

OLD HOMESTEAD COUNTRY SERIES
STEREO 90006

Sacred Songs and Mountain Ballads



OLD HOMESTEAD STEREO 90006

Lee Allen *and the* Dew Mountain Boys

Sacred Songs and Mountain Ballads

Side One

SHE'S RESTING IN HEAVEN – 2:35
Lee Allen - Jaymore - BMI

LORD WATCH O'ER MY DADDY – 2:56
Arr. Lee Allen

PIKE COUNTY BREAKDOWN – 3:04

I'M JUST SOMEONE YOU'VE FORGOTTEN – 3:24

LADY AT THE BAR – 2:53
Lee Allen

ORANGE BLOSSOM SPECIAL – 2:13
P. D.

PRAISE GOD I'M READY TO GO – 2:34
Moore, Napier

Side Two

FLOWERS ON HER GRAVE – 2:45
Lee Allen - Jaymore

SLEEP MOTHER SLEEP – 4:04
Lee Allen - Jaymore

WILDWOOD FLOWER – 2:24
P. D.

GIRL OF SHAME – 3:23
Lee Allen - Jaymore

DON'T GO OUT TONIGHT – 2:25
P. D.

PANHANDLE COUNTRY – 3:31

LET ME REST – 2:07
R. Stanley

Art Work Stan Hester Milford, Michigan
Recorded at Bill Carpenter Studio
8230 Hyne Rd., Brighton, Michigan

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OLD HOMESTEAD COUNTRY SERIES
STEREO 90006



Lee Allen was born near Jackson, Kentucky. He grew up in the country, a poor boy, like all entertainers that really does and loves to do the real down to earth old time music.

Lee sings from the heart, just the way he feels it.

Many of the songs that Lee has done in the past have been of actual happenings and true experience. At this time I haven't heard this Album, but I'm sure that Lee has put forth all he had to make this album his best yet.

Ralph Stanley

LEE ALLEN – Plays lead guitar and sings lead and tenor.
HAROLD STAGGS – Plays fiddle
WILBUR HALL – Plays banjo and sings tenor.
DAVE COX – Plays mandolin and sings baritone.
DALIN JACKSON – Plays bass.
NOLAN FAULKNER – Plays twin mandolin on "Praise God I'm Ready To Go".

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9-15-72

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The Revelations Quartet
I Will Sing & Praise The Lord
Stereo
PB1057

The Revelations Quartet

March 17, 1973, the first performance by the **Revelations.** Also, the day on which the worst snowfall of the season came to Northern Indiana. We were to perform at a little country church south of our home, Logansport, Indiana. Despite the snow, after much prayer and communication with God, the singing went on.

The memories of that night are still very fresh, as are the memories of the many days since. We've had some great concerts—we've seen the spirit of God work many times.

Now, one year later, March 25, 1974, we find ourselves recording our first album. The success that we enjoy we have you to be thankful for and most importantly of all, our God. But you, our friends, have supported us in many ways. So it is to you that we dedicate this album, **I WILL SING AND PRAISE THE LORD.** Along with it we send our heart-felt thanks and appreciation.

Sincerely,
The Revelations



Side 1

I Will Sing and Praise the Lord Clothier 2:07
Didn't He Shine Reynolds,McDill/Benson 2:29
Gettin' Ready Today Hatfield/Rambo 1:42
Jesus Made Me Higher Omartin/Chappel ASCAP 3:01
The Lighthouse Hinson/Journey BMI 3:17

Side 2

God Speaking to You Salsbury Word ASCAP 2:13
Jesus Is The Answer Crouch Lexicon ASCAP 2:16
Why Me Kristofferson Resaca 3:33
One More Day Craft Silverline BMI 3:02
Plenty of Time McLean Harvest Time 3:21

The Revelation Quartet

Bass **Greg Van Soest**
Baritone **Martin Lewellen**
Second Tenor **Steve Nicoll**
First Tenor **Tom Hettinger**
Piano **Dan Sylvester**

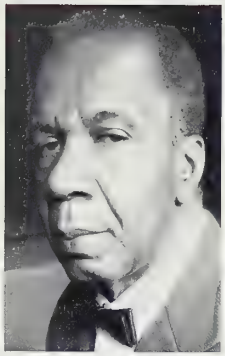
Producer **John Darnall**
Engineer **Marshall Sanders**
Photography **P. G. Rigel**
Art Direction **J. David Liverett**
Drums **Gary Rinker**
Bass **Chuck Thomas**
Guitar **Jeff Foster**
Guitar **John Darnall**

PINEBROOK RECORDING STUDIO
Alexandria, Indiana

SIR GODFREY PLAYS THE BLUES

AND OTHER FAVORITES





The music on this album encapsulates much of the early history of solo jazz improvisation and leans, for reasons that will soon be obvious, toward the richly orchestrated, two-handed style that seemed to have become passe forty years ago. It was the bebboppers who nearly sounded the death knell for the sort of piano playing one hears here and in the work of such veteran pianomen as Eubie Blake and Earl Hines, to say nothing of such newer pianists as Ray Bryant and Oscar Peterson. By emphasizing speed and horn technique, the boppers sacrificed many of the elements of piano technique developed by such eminent keyboard artisans as James P. Johnson and Art Tatum... which was exactly what they had in mind, of course.

Neville Godfrey was born in New York City on February 26, 1914. He first began playing the piano at the age of nine, having been taught hymns by his mother. Godfrey has kept the spiritual side of his upbringing active, for he has continued to accompany church choirs from then until now. He also studied casually with his cousin, Clarence Profit, who much later took him to meet Art Tatum, with whom Profit hung out in Harlem in the early '30s. Godfrey began formal studies of the classics at the age of eleven, and shortly thereafter began performing at church parties with a neighborhood band that included trumpeter Charlie Shavers. According to Godfrey, Shavers then played a very beautiful banjo

In addition to having met Tatum, courtesy of his cousin, Clarence Profit (himself a pianist of note), Godfrey also made the acquaintance of Willie The Lion Smith, whom he often heard practicing in the same house where Godfrey took piano lessons. Besides introducing his younger cousin to Tatum, Profit also led Godfrey into the company of Herman Chittison and Fats Waller. Yet another influence, as Godfrey himself relates at the beginning of Side Two, was Duke Ellington; and his exquisite reading of Sophisticated Lady reveals how deeply he absorbed Ellington's message.

Throughout his early years Godfrey continued his study of the classics and his devotion to that genre paid off in the mid-40s when, soon after his return from World War II, in which he'd served in the European Theater, he held a solo recital at Carnegie Hall where he performed Tchaikovsky's Concerto No. 1 in B-Flat for Piano and Orchestra using a special arrangement of his own that enabled him to play both parts.

Prior to going into the Army he had, in the late '30s, accompanied several blues singers, among them Lil Green and Mabel Robinson... with whom he composed Mine All Mine, one of the tunes heard here. These were casual dates, generally just for a weekend or one night. In the late '40s Godfrey worked during the summer at various resorts in the Catskills and also continued to write classical music, a practice in which he is still engaged.

In the mid-50s Godfrey moved to Los Angeles where he began playing for the Redeemer Presbyterian Church choir. From there he branched out and became a member of the Eugene Jackson Trio. Jackson (who was one of the Our Gang characters) played saxophone, mc'ed and usually clowned around. The third member was Freddy Baker who played drums and sang. For nine years they performed in clubs in San Diego, Orange County and Los Angeles. One of their longest gigs was a three-year stay at The Dragon Den, a Chinese club in Bellflower, where they backed up a variety of acts that included strippers, singers, comedians and tap dancers, as well as putting on their own show. Ten years ago Godfrey moved to Northern California and for the past seven years has been living in Chico where he pursues an active schedule of writing and teaching (both jazz and classics), in addition to accompanying a local church choir. He has also maintained his chops by playing Chico area clubs and, with his wife Ruthe on drums, has been in residence at Gregorio's, a bar and restaurant.

Godfrey is quick to point out that people want to hear the melodies, and the music on this album reflects much of what his regular listeners have come to appreciate. From the quiet introspection of Sophisticated Lady to the florid flagwaving of Granada, with a few forays into boogie woogie and the blues, Godfrey celebrates the intrinsic values of the music he chooses to play and honors the composers' original intent while doing so. His inclusion of St. Louis Blues is a case in point, for Godfrey asserts that... as a blues (and fully aware that, strictly speaking it really isn't one)... it has never been surpassed since its composition by W.C. Handy in 1914. Not only is it his wife, Ruthe's, favorite, but that its appeal is still as strong now as it was 68 years ago is attested to by the fact that it finished in the top ten of a compilation of songs that made up the Alltime American Songbook, a PBS special hosted by Dinah Shore.

The Blues and Other Favorites reflects the sort of music that Godfrey heard as a young man roaming Harlem in the early '30s: blues, spirituals, the free-wheeling give and take that occurred during rent parties and cutting contests and, above all... Art Tatum. Tatum, that terra incognita to which Clarence Profit played Virgil to Godfrey's Dante.

Miles Jordan 5/15/82

Side One

1. **Sir Godfrey Reminisces** 0:50
   Neville Godfrey (Speaking)
2. **Mine All Mine** 2:33
   Neville Godfrey and Mabel Robinson
3. **Boogie Woogie Blues** 2:47
   Neville Godfrey
4. **St Louis Blues** 3:40
   W.C. Handy
5. **Willow Weep for Me** 4:49
   Ann Ronnell
6. **Old Time Blues** 4:03
   Neville Godfrey

Side Two

1. **Sir Godfrey Reminisces** 0:50
   Neville Godfrey (Speaking)
2. **Mood Indigo** 2:49
   Duke Ellington
3. **Sophisticated Lady** 3:20
   Duke Ellington
4. **I Got It Bad** 4:27
   Duke Ellington
5. **Granada** 5:19
   Augustin Lara
6. **My Love for You** 3:14
   Neville Godfrey and Eddie Pickett

01-82 Stereo
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2276 Mulberry Street
Chico, California 95926
916 345 4826

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Producer: **Ruthe Godfrey/**
Barney Flynn
Recording: **Barney Flynn**
Essay: **Miles Jordan**
Design: **Gregg Berryman**
Photography: **Leslie Flores**
Mastering/Pressing: **Kdisc**





CORO SAN PABLO

Jesucristo me hizo libre



KEN-DEL
CUSTOM RECORDS
LP-9190

La Comunidad
avanza unida

CORO SAN PABLO

Volume 1

Stereo

Stereo

PRICE 20

KEN-DEL CUSTOM RECORDS LP-6199

Coro de la IGLESIA SAN PABLO

St. Paul's Choir

Lado 1/Side 1

1. *Desde Puerto Rico — (I Come From Puerto Rico)*
2. *Pescador de Hombres — (Fisher of Men)*
3. *Señor Ten Piedad — (Lord, Have Mercy)*
4. *Gloria a Dios en el Cielo — (Glory to God in the Highest)*
5. *Aleluya — (Alleluia)*
6. *Aclamación Eucarística — (Eucharistic Acclamation)*
7. *Hoy He Vuelto — (Today I Have Returned)*

Lado 2/Side 2

1. *Jesucristo Me Hizo Libre — (Jesus Has Set Me Free)*
2. *Sabes Algo de Amor? — (Do You Know Something About Love?)*
3. *Cantemos La Navidad — (Let's Sing of Christmas)*
4. *Como Niños — (As Little Children)*
5. *Preciosa*



Bajo la inspiración del Espíritu del Señor, el Coro de la Iglesia San Pablo de Wilmington, Delaware, se lanza a hacer su primera grabación deseando llevar entusiasmo, alegría y libertad cristiana a todos los corazones hispanos de los Estados Unidos y los países latinos a donde llegue. Con la profundidad de su fé, su música, y su cultura, espera hacer posible el mandato del Señor de llevar su mensaje de amor hasta los confines de la tierra.

The Music Ministry of St. Paul's Catholic Church of Wilmington, Delaware, presents its first recording with the hope that it will bring a sense of enthusiastic joy and spiritual freedom to all who hear it. These songs — some original and others our own arrangements of traditional favorites — are an expression of our faith, our music, and our culture. Through them we seek to carry our Lord's message of love to the ends of the earth.

Toma Señor en tus manos esta primicia que hoy te presentamos como la mejor ofrenda de amor y agradecimiento por los dones que tu pusiste en nuestras manos. Durante 12 años son muchos los que han plasmado parte de su ser en esta obra para tu gloria. Gracias Señor por todos ellos y de forma especial por Madre Angeles, Hna. Ana Isabel, y las demás Siervas de San José que se han consagrado al mejoramiento de nuestra comunidad tan lejos de su patria y familia. También Señor gracias por la ayuda y colaboración de nuestra comunidad parroquial con su párroco R.P. Michael Roark y su secretaria Marianne Espinoza. Gracias Señor por haberte fijado en nuestra pobreza. Sin merecerlo nos has escogido para ser tus alegres mensajeros. Gracias, Señor.

CORO SAN PABLO

Fotos: Ruperto Burgos

Produced, Recorded and Manufactured by KEN-DEL PRODUCTIONS INC., Custom Records Division
111 Valley Road, Richardson Park, Wilmington, Delaware 19804. TEL: (302) 655-[illegible]

Recorded on location by Ken-Del Studios.
Ed Kennedy, Engineer


DML-8106
DIMSA
DISCOS ALTA FIDELIDAD
Y ESTEREOFONICOS
SELECCIONES DEL PROGRAMA
Así es mi tierra
CON JOSE JUAN
LA REVELACION
DE LA CANCION
RANCHERA
MEXICANA

Asi es mi Tierra

DML-8106

DIMSA
DISCOS ALTA FIDELIDAD Y ESTEREOFONICOS

Selecciones del programa del mismo nombre

LADO 1

*	ASÍ ES MI TIERRA (C. Mexicana) (Tata Nacho)	40524	3'33	Pham.
**	LA FERIA DE LAS FLORES (C. Ranchera) (Chucho Monge)	40521	2'55	Pham.
*	OJOS TAPATIOS (C. Mexicana) (Fdo. Méndez-J. F. Elizondo)	40527	3'30	Pham.
**	COCULA (Son Jaliscience) (Manuel Esperón y E. Cortazar)	40518	2'40	Pham.
*	ADIOS MARIQUITA LINDA (C. Mexicana) (Marcos Jiménez)	40528	3'23	Pham.
**	LAS GAVIOTAS (C. Mexicana) (Manuel Esquivel)	40522	1'51	Brambila

LADO 2

*	ADIOS MI CHAPARRITA (C. Mexicana) Tata Nacho)	40526	3'08	Pham.
**	EL REMERO (C. Ranchera) (Chucho Monge)	40519	2'35	Pham.
*	CANCION DEL CORAZON (C. Mexicana) (Alfonso Esparza Oteo)	40523	2'37	Pham.
**	EL JARRITO (C. Ranchera) (Abel Dominguez)	40520	2'55	Pham.
*	JUAN CHARRASQUEADO (Corrido) (Victor Cordero)	40525	3'41	Pham.
**	LA CHANCLA (C. Ranchera) (Arr. Ponce Reyes)	40517	2'40	Pham.

JOSE JUAN
* Con Las Tres Conchitas y el Mariachi Nacional de Arcadio Elías
** Con Mariachi Nacional de Arcadio Elías

Una de las mejores promesas jóvenes de la canción vernácula mexicana ofrece en este disco algunas de sus mejores creaciones. Dueño de un estilo privilegiado por su originalidad y de una voz excepcional, JOSE JUAN ofrece en este álbum los frutos de su experiencia en el radio, la televisión y las presentaciones personales, cuyos resultados le permiten dar una serie de interpretaciones que destacan por su vigor y apego a la sólida tradición artística del género.

o

One of the young best promises of the mexican vernacular songs offers in this record some of his best interpretations. Owner of a privileged style and a voice potentially the best around the field for years, JOSE JUAN is an outstanding example of the unending strength of the mexican artistic expresion. In this album "Asi es mi Tierra" he presents twelve songs that he turns perennial through his brave and vigorous rendering.

Este disco está grabado con verdadera alta fidelidad, usando en el proceso de manufactura una técnica que hace posible el reproducir de 50 a 20,000 ciclos. Además, conserva la brillantez y claridad original que da la sensación de tener a los artistas en su propia sala.

LITO EN SIGNOS DE MEXICO S. A. DE C. V.


DML—8101 Daniel Santos


DML—8102 Trio San Juan



DML—8103 Romelio Rodríguez



DML—8104 Elías Breeskin



DML—8105 Trio Los Delfines



DML—8106 José Juan



DML—8107 Verónica Loyo



El Mariachi Jalisciense
DML—8108



DML—8109 Gustavo López



DML—8110 Cuarteto Batachá



DML—8111 Carlos Tirado



DML—8112 Vámonos a la Feria



DML—8113 Luisita Ortega



DML—8114 Chilo Morán



DML—8115 Daniel Santos



DML—8116 Pepe Luis Alvarez



DML—8117 Trio Los Delfines



DML—8118 Luisita Ortega

ERM 2

RED McKENZIE

JUST FRIENDS

Lyric by SAM M. LEWIS

Music by JOHN KLENNER



ERM-2

RED McKENZIE
JUST FRIENDS

Red McKenzie was born in St. Louis, 1899. He started out as a jockey, after breaking both arms, he decided to try something else, and became a bell hop at the Claridge Hotel in St. Louis. In between waiting for patrons he amused himself by folding a piece of paper over a comb and blew tunes to pass the time.

Nearby a young guy named Dick Selvin heard him and joined in on a kazoo and also hummed along with Red. Selvin knew a banjo player named Jack Bland, they began playing together and called themselves "The Mound City Blue Blowers." They went to Chicago with Gene Rodemich's band as a novelty act. Isham Jones, Chicago's popular band leader heard them and got Brunswick records to record them, this was in 1923. They recorded "Arkansas Blues" and "Blue Blues," the record sold over a million copies, they then started touring theatres. Along the way Eddie Lang, the great guitar player joined them. They toured England 1924-5. When Eddie Lang joined them he was strictly playing banjo, but Red persuaded him to switch to guitar. It was Lang who popularized the guitar. The novelty of the group wore off, but McKenzie augmented it for later record sessions, and recorded some real Jazz classics.

In 1927 McKenzie along with Eddie Condon organized a famous recording date, calling it McKenzie Condon Chicagoans and cut four sides for Okeh Records in their Chicago studios and the so-called Chicago sound came to light. McKenzie and Condon became inseparable for the next several years.

When Condon came to New York he and Red formed a small group, with Red singing and playing his hot comb - Eddie Condon & Jack Bland, guitar and Banjo & Josh Billings playing drum brushes on a suitcase, and occasionally using Joe Sullivan on piano. It was still prohibition and the group worked some high class "Speak Easie's" - one being the "Bath Club" owned by John Perona, later the owner of the famed El Morraco Night Club and they also played at the then Stork Club owned by Sherman Billingley, who started off as a boot-legger Speak Easy owner. They really mingled with the smart set, as both of these Speak Easie's were on New York's fashionable East Side.

In 1931, Red cut some records for Columbia and Paul Whiteman was very impressed with Red's recording of "Just Friends" and hired Red. He stayed with Whiteman from 1932 until Spring of 1933. During the next few years, like so many musicians, Red really scuffled - a club date here and there - a recording date now and then. When the swing craze came along Red's career picked up again and he started singing and playing his hot comb on 52nd Street. He led some great groups during this time that had Bunny Berigan, Joe Marsala and Eddie Condon. Red organized plenty of recording dates during this time, with his group and also recorded with the Spirits of Rhythm. Red also sang on the radio during this period and his career was rolling along pretty good. However in the late thirties things weren't going too well for Red and he returned to St. Louis.

I met Red in the early forties when he returned to New York and he wasn't leading any more bands or working any clubs. He sang in a few of Eddie Condon's Town Hall concerts, did an occasional recording. He also worked as a song plugger, but the hey-day's were over for Red. Eddie Condon had taken his place as the promoter and organizer of that School of Music. Red died on Feb. 7, 1948 in New York City.

This album is a small legacy of his singing during 1929, 1931, 1932 and again in 1936. After listening to these recordings, you could call Red the original "Groaner." Bing Crosby hadn't received that title yet. In fact Crosby was a great admirer of Red's singing. I believe you can hear some of Bing's later phrasing in Red's singing. Woody Herman was also a great admirer of Red's singing, so was Lee Wiley. Red was an original and we don't have too many of those in these day's.

About the music—the 1929 to 1932 recordings are certainly pretty rare. Rare doesn't always mean good, but in this case, it does. The opening track "Swanee Shuffles" is a pretty obscure tune written by Irving Berlin and was sung by Nina Mae McKinney in the first talking singing black movie "Hallelujah," directed by King Vidor in 1929. The Midnight Airedales is a Red Nichols recording group, a good way to get things started. The 1931-32 tracks are tunes that were brand new then, several have become standards. Even Bing Crosby and Russ Columbo recorded these tunes at that time, but Red put's his stamp on each and every song. Unfortunately the Studio orchestra on the 1931-32 tracks are unidentifiable, but they're good, and probably have the good New York City studio musicians on the dates. I think I can hear a Tommy Dorsey trombone solo on "I'm Sorry Dear." The 6-12-36 radio broadcast is might interesting, to say the least. Again with the current tunes of 1936, Red's playing is still steady and good, and in his original style. I heard Red McKenzie sing only one time, at Eddie condon's old club in Greenwich Village, N.Y.C., and I can still hear his voice in my head thirty years later. How many singers leave an impression like that?

—Stan Wallman

SIDE ONE

Swanee Shuffles — Midnight Airedales 9-16-29
Red Nichols, tr, director; Mickey Bloom, Tommy Thunen, tr; Glenn Miller, trb; 2 alto sax, unknown; Fud Liningston, cl-ts; 2 violins, unknown; Rube Bloom, p; Joe Tarto, b; Gene Krupa, dr
I Gotta Have You — same as track 1
Time On My Hands — acc. by Studio Orchestra 10-15-31
Time On My Hands — acc. by Studio Orchestra 10-15-31
Just Friends — acc. by Studio Orchestra 10-15-31
I Found You — acc. by Studio Orchestra 12-14-31
I'm Sorry Dear — acc. by Studio Orchestra 12-14-31
(possible Tommy Dorsey trombone solo)
You Love Me Too — acc. by Studio Orchestra 2-10-32

SIDE TWO

Can't We Talk It Over — acc. by Studio Orchestra 2-10-32
Loveable — acc. by Studio Orchestra 4-12-32
Dream Sweetheart - acc. by Studio Orchestra 4-12-32

Balance of record a complete Red McKenzie broadcast acc. by Jerry Sears and his orchestra. NBC New York City. 6-12-36

In A Sentimental Mood — (opening theme)
There's A Small Hotel
Let's Sing Again
No Regrets — (instrumental)
You
In A Sentimental Mood — (closing theme).

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Brown Dog Bush Band



LIVE

SUNDOOR RECORDS
SUN 0074

SIDE 1

CLICK GO THE SHEARS MUST RANK A CLOSE THIRD AFTER 'WALTZING MATILDA' AND 'DOWN UNDER' IN THE LIST OF BEST KNOWN AUSTRALIAN SONGS. IT IS BELIEVED THAT THE SONG WAS WRITTEN EARLY THIS CENTURY.

MORETON BAY IS A CONVICT LAMENT DESCRIBING THE DEATH OF CAPTAIN PATRICK LOGAN, ONE OF THE WORST TYRANTS IN AUSTRALIA'S PAST. HISTORY HAS CONDEMNED LOGAN, YET HE HAS BEEN HONOURED BY HAVING A PLETHORA OF PLACES IN SOUTH EAST QUEENSLAND NAMED AFTER HIM.

BUNDABERG RUM EXTOLS THE LIVE SUSTAINING PROPERTIES OF ONE OF THE SUNSHINE STATE'S GREAT HEALTH FOODS. BILL SCOTT WROTE THE BALLAD, AND IT PICKED UP A TUNE FROM GRAHAM JENKIN.

FLASH JACK FROM GUNDAGAI IS ANOTHER OF THE GREAT 'SHEEP SONGS' WITHOUT WHICH A BUSH BAND'S REPERTOIRE WOULD BE INCOMPLETE. IT CLEARLY REFLECTS THE ITINERANT NATURE OF THE SHEARER'S WORK.

THE STREETS OF FORBES IS BELIEVED TO HAVE BEEN WRITTEN SHORTLY AFTER BEN HALL'S DEATH BY JOHN McGUIRE, WHO WAS HALL'S BROTHER-IN-LAW.

SIDE 2

BILLY SHEEHAN IS A RATHER IMPROBABLE RAILROAD SONG FROM NORTH QUEENSLAND, WHERE LOCOMOTIVES STILL REFUSE TO MOVE AT A PACE AT ODDS WITH THAT OF THE NORTHERN WAY OF LIFE. ITS TUNE IS FROM THE AMERICAN FOLKSONG 'CASEY JONES.'

VAN DIEMEN'S LAND IS A TRANSPORTATION BALLAD WHICH HAS MANY VARIANTS. NONE APPEARS TO MENTION THE NAME OF A SHIP WHICH ACTUALLY EXISTED IN THE RECORDS, AND SEVERAL EVEN HAVE TIGERS AND WOLVES LYING IN WAIT IN THE AUSTRALIAN BUSH TO MAKE THINGS MORE PERILOUS FOR THE CONVICTS.

BOTANY BAY FIRST APPEARED IN "LITTLE JACK SHEPPARD", A MUSICAL DRAMA PERFORMED IN 1886. HOWEVER, IT IS QUITE POSSIBLE THAT IT EXISTED AS A FOLK SONG BEFORE THIS TIME.

R-RATED WAS WRITTEN IN 1982 AFTER ROCKHAMPTON'S NEWLY OPENED SEX SHOP, ALREADY AT THE CENTRE OF A CONTROVERSY, WAS BROKEN INTO, AND $1500 WORTH OF STOCK STOLEN. THERE HAD TO BE A POEM IN THERE. THE SUGGESTION THAT TWO LEADING LIGHTS FROM THE FESTIVAL OF DARKNESS WERE INVOLVED IS PURELY IN THE INTERESTS OF A HAPPY ENDING.

NO MAN'S LAND STANDS ON ITS OWN WITHOUT THE NEED FOR SLEEVE NOTES. IT WAS WRITTEN BY ERIC BOGLE.



NIGEL SUTTON FIDDLE, MANDOLIN, VOCALS • **JANET STEVENSON** FLUTES, PENNYWHISTLES, VOCALS • **JOHN O'BRIEN** GUITAR, BANJO, VOCALS • **JANET O'BRIEN** ACCORDION, GRAND PIANO, VOCALS • **KEN WAITE** LAGERPHONE, BUSH BASS, VOCALS

• LIVE SOUND MIXED BY COLIN STEVENSON • ENGINEERED BY PETER McCABE • MIXED BY ASHLEY KEATING AT THE BASEMENT RECORDING STUDIO •

• SLEEVE DESIGN BY RICHARD CAMPBELL • SPECIAL THANKS TO ROD COLLINS AND VINCE GEORGE •

A Cappella at St. Thomas

THE ST. THOMAS CHOIR OF MEN AND BOYS



© 1979, St. Thomas Church, Fifth Avenue and Fifty-third Street, New York, New York 10019

A Cappella at St. Thomas

© 1979, St. Thomas Church, Fifth Avenue and Fifty-third Street, New York, New York 10019

The St. Thomas Choir of Men and Boys conducted by Gerre Hancock.

The Reverend John Andrew, D.D., Rector, St. Thomas Church; Gordon H. Clem, Headmaster, St. Thomas Choir School; Gerre Hancock, Organist and Master of the Choristers; Judith Hancock, Associate Organist.

Produced by Miner Raymond, III. Recorded by Richard L. Hess, Hessound, Forest Hills, New York, at The Church of St. Mary the Virgin, New York, New York. Photography, Richard A. Meek. Album design, Stephen M. Glick.

Organ by Aeolian-Skinner.

The Saint Thomas Choir presents here some highlights, all composed for a choir of men and boys, from its repertoire of unaccompanied *(a cappella)* music. The human voice is the oldest medium of melodic expression. Since a singer is both artist and instrument, he is capable of a direct communication of personal artistic sensibility in a manner which is the standard by which all performance on man-made instruments is judged. It is fitting that this purest, most fundamental musical medium be employed in man's purest, most fundamental activity: the worship of Almighty God.

The music on Side One represents the best of English Church Music in the sixteenth and seventeenth centuries. Thomas Tallis (c. 1505-1585) was one of the composers who had to make the difficult transition from the Church *in* England to the Church *of* England occasioned by the Reformation. During most of his creative life he was a Gentleman of the Chapel Royal. Queen Elizabeth I, although a champion of the protestant cause in Europe, preferred a rather traditional ceremonial in her private worship; a Latin translation of The Book of Common Prayer was used in the Chapels Royal during her reign, and Latin motets, written to be sung before or after the daily offices, were the norm. In 1575 the Queen granted to Tallis and William Byrd a monopoly to print music in England, and these two collaborated to publish a collection of motets called *Cantiones Sacrae*. "Laudate Dominum" was one of Tallis' contributions and was probably a work written earlier in the reign as a psalm-motet for use in the Chapel Royal. It is a fine example of Tallis' mature style: vigorous, rich in imitation among the parts and stylistically fully up to date with the contemporary work on the continent.

Many consider William Byrd (1543-1623) to be the most towering figure of the English Renaissance after Shakespeare. He was for a time Organist of Lincoln Cathedral and later a Gentleman of the Chapel Royal, although, like Tallis, he was a known Roman Catholic; Elizabeth tended to overlook the religious nonconformity of talented artists.

"Emendemus in Melius" was Byrd's first motet in the *Cantiones Sacrae* of 1575 mentioned above and is among the finest of his early compositions. It is disarmingly simple and chordal, reminiscent of a lute song, and yet each phrase of the text is beautifully shaped by a simple decorative flourish in a single voice line or a striking modulation to a new key. This same simple style is seen again in Byrd's four-part "Ave Verum Corpus", a much later work which appeared in his *Gradualia, Book I* (1605). Never has a text been so powerfully elucidated in music as was this sacramental prayer in Byrd's hands, and yet with such economy of means. The final line of text ("have mercy on me"), with its mournful dissonance in the bass, is hauntingly plaintive. By contrast, "Laudibus in Sanctis", a work of Byrd's middle age from his *Cantiones Sacrae* of 1589, is a high-spirited, formal and complex example of late Renaissance technique. Divided into three sections, it is Byrd's longest, and perhaps most ambitious, motet.

Thomas Tomkins (1572-1656), a student of Byrd, was also connected with the Chapel Royal and was for many years Organist of Worcester Cathedral. He was the first English Church composer to use only the English language. Tomkins had the misfortune to live long enough to see the ruin of his life's work at Worcester and the suppression of Church music generally in Cromwell's time. His son, however, preserved his manuscripts after his death and published them under the title *Musica Deo Sacra* in 1668 after the Restoration of the Monarchy and the return of the arts to the service of the Anglican Church. Tomkins' "O Sing unto the Lord" exemplifies his rather conservative style of composition, unaffected entirely by Baroque developments on the continent. It is nonetheless a formidable anthem in seven parts (SSAATBB). The word painting is truly delightful. For instance, after an elaborate opening section, with each part pursuing its own independent course, the entire choir comes crashing together to sing with one voice "Let the congregation of saints . . ." and then divides again into a lilting dance for ". . . sing praise unto him". The closing allelulas truly run riot.

Henry Purcell (c. 1659-1695) came from a musical family; he, his father and his brother were all Gentlemen of the Chapel Royal. Henry was in addition Organist of Westminster Abbey. He is considered England's greatest Baroque composer, and many believe that England did not produce another composer of his stature for at least 200 years after his death. The bulk of Purcell's Church music was composed early in his short life, since he later found music for the stage to be a more profitable pursuit. "Hear My Prayer" was written in 1682. By this time, unaccompanied choral singing had gone quite out of fashion as Restoration England embraced eagerly the colorful instrumental styles of France and Italy. Purcell was a master of these new styles, and yet "Hear My Prayer" demonstrates his equal mastery of the old. It is a short but large-scale (eight-part) anthem built entirely on two musical themes, one for each phrase of the short text. Beginning in a whisper, the work accumulates, develops and inverts these themes in a gradual crescendo leading to a massive cry of anguish by the end.

After Purcell, unaccompanied choral composition virtually ceased in western music; the Victorian Samuel Sebastian Wesley was the first to revive the style with any success in the English Church. With the approach of the Twentieth Century, however, a new interest and appreciation developed for the *a cappella* choir; in England this interest grew out of a revived enthusiasm for folk song and early music.

The works of Edward Woodall Naylor (1867-1934) have become favorites at St. Thomas Church and deserve a larger public. Naylor was Organist of Emmanuel College, Cambridge. His two works on this recording were written for the Choir of King's College, Cambridge; both are notable for a measured dignity appropriate to the spacious acoustics of that magnificent chapel, and for a level of difficulty worthy of that eminent choir, then under the direction of the famous Dr. A. H. Mann. The *Magnificat and Nunc dimittis in A* is for two choirs of four voices. The *Magnificat* is constructed from three easily perceived themes, one of which is a variant of the Plainsong Tonus Peregrinus. It is a successful combination of rich Edwardian harmony with antique modal touches that are evidence of the rising early music fashion. The *Nunc dimittis*, dedicated "To the Memory of those who have sung in King's Chapel, and who died in the (First World) War", is serenely melancholy – note the poignant sighing of the music at the words "depart in peace" – with a fittingly triumphant, trumpet-like climax. "Vox Dicentis" is a monumental work in four sections for eight-part chorus. Its text is the powerful message of hope and assurance to the Jews in exile found in the Book of the Prophet Isaiah. This music complements the Latin language with an ease and skill unrivalled in this century. Note, for example, the perfect wedding of musical shape and text in the short but arresting opening dialogue between the Lord and the Prophet. The second section is a fugue in which the musical themes rise and fall in perfect mesh with the important and secondary accents of the complicated text. The final section ("He shall feed His flock") is a tender treble solo which readily suggests frolicking sheep and a shepherd rocking the young in his arms.

Michael Tippett (born 1905) has not written extensively for the Church, but what he has written has never failed to command foremost attention; for instance, his *Magnificat and Nunc dimittis* is probably the best-known "avant-garde" setting of the evening canticles. On this recording, Tippett's work is represented by his "Plebs Angelica", composed in 1944 for the Choir of Canterbury Cathedral. C. S. Lewis wrote that "In Scripture the visitation of an angel is always alarming; it has to begin by saying 'Fear not'. The Victorian angel (by contrast) looks as if it were going to say, 'There, there'." Clearly there is nothing Victorian about Tippett's music and nothing "There, there" about his angels. This eight-part work for double chorus is a swirling kaleidoscope of textures, dissonances, dynamics and rhythms conveying a dizzying picture of the winged army. At the end, however, on approaching the "folk of Paradise" the music finds repose in the relief of a broad G-major chord.

American composition is represented on this album by the short, eloquent "Sing, My Soul, His Wondrous Love" by Ned Rorem (born 1923). A student of Aaron Copland and Virgil Thomson, Rorem's extensive output includes three symphonies. Among his many honors is the Pulitzer Prize in music of 1977. "Sing, My Soul" (1962) is one of *Three Hymn Anthems for Mixed Voices a cappella*, dedicated to Paul Callaway, longtime Organist of Washington Cathedral. The anonymous text appears as Hymn 294 in *The Hymnal 1940*, set to a tune by the Victorian John B. Dykes. An interesting feature of Rorem's setting is the rhythm of its melody, in the treble line, which is almost exactly the same as the rhythm of the Dykes tune. Rorem has combined in this piece a spontaneously appealing melody with rich, conservative modern harmony supplied by the lower parts, which, nevertheless, contain melodic elements of interest in their own right.

–S.V.B.

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G. Stewart Murchie
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Peter Becker
Stephen V.F. Burger
Kenneth Fitch
Charles Schinkel

Tenors

William Carney
Richard Funk
Donald Richardson
Jeffrey Thomas

Basses

Richard Crickenberger
Glendower Jones
David Kline
Murray Olson
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MUSIC AT ST JAMES
STOP

CADENZA Recording, Ltd., Chicago **AMS - CM - 78726 STEREO**

The Choir of The Cathedral of St. James, Chicago, Illinois

Robert Frisbie, Choirmaster
B. Lynn Hebert, Organist
Richard Hoskins, Asst. Organist

Sopranos: Diane Barclay, Winifred Brown, Alicia Clark, Loya Darling, Jane Green, Janet Mochelle; *Altos:* Deborah Harrison, Carol LaSage, Susan Palmatier, Ruth Rootberg, Ellen Stanley; *Tenors:* Steve Barclay, John Burke, Clayton Hochhalter, Richard Pease; *Basses:* George Culliver, John Holland, William Jarvis, Barney Jones, Philip Kraus.

Side One

JUBILATE DEO — Benjamin Britten
B. Lynn Hebert, organ

O be joyful in the Lord, all ye lands: serve the Lord with gladness and come before his presence with a song. Be ye sure that the Lord he is God; it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. O go your way into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and speak good of his Name. For the Lord is gracious, his mercy is everlasting; and his truth endureth from generation to generation. Amen.

O VOS OMNES *(sung in Latin)* — Cristobal de Morales

Is is nothing to you, all ye that pass by? Behold, and see if there be any sorrow like unto my sorrow, which is done unto me.

AVE VERUM CORPUS *(sung in Latin)* — Philip Kraus
Diane Barclay, soprano
John Holland, baritone
B. Lynn Hebert, organ

Hail, true body, born of the Virgin Mary, who truly suffered on the cross for man. From your side flowed water and blood, to be for us the food of our salvation, O sweetest, kindest, Jesus, Son of Mary.

UBI CARITAS *(sung in Latin)* — Maurice Duruflé

Where love and loving-kindness are together, God is in their midst. Christ's love has gathered us together in one company; Rejoice then, and delight in Him; Fear and love the living God; Let us love one another without reserve or deception.

PANGE LINGUA *(sung in Latin)* — Zoltan Kodaly
B. Lynn Hebert, organ

Now, my tongue, the mystery telling of the glorious Body sing, and the Blood, all price excelling, which the Gentiles' Lord and King, once on earth among us dwelling, shed for this world's ransoming. Given for us, and condescending to be born for us below, He with men in converse blending dwelt, the seed of truth to sow, till he closed with wondrous ending His most patient life of woe. That last night at supper lying mid the twelve, his chosen band, Jesus, with the Law complying, keeps the feast its rites demand; then, more precious food supplying, gives himself with his own hand. Word-made-flesh, true bread he maketh by his word his Flesh to be, wine his Blood; when man partaketh, though his senses fail to see Faith alone, when sight forsaketh, shows true hearts the mystery. Therefore we, before him bending, this great Sacrament revere; types and shadows have their ending, for the newer rite is here; faith, our outward sense befriending, makes our inward vision clear. Glory let us give and blessing to the Father and the Son, honor, thanks, and praise addressing, while eternal ages run; ever too his love confessing who from both with both is One. Amen.

SUITE FRANCAISE — Jean Langlais
B. Lynn Hebert, organ

Music has always played an important role in the religious life of the Cathedral of St. James and throughout its history several prominent musicians such as Leo Sowerby, Peter Lutkin, Dudley Buck and Clarence Dickinson have served as organists and choirmasters. The Cathedral Choir participates weekly in the liturgy of the Lord's Supper as well as for important Diocesan services

Recording Engineer: John Burke Recording Assistant: Jon Szostak

Side Two

GENERAL WILLIAM BOOTH ENTERS INTO HEAVEN — Charles Ives
Philip Kraus, baritone
Melody Lord, piano

Booth led boldly with his big bass drum (Are you washed in the blood of the Lamb?) Hallelujah! Saints smiled gravely and they said, "He's come" (Are you washed in the blood of the Lamb?) Walking lepers followed rank on rank, lurching bravoes from the ditches dank — drabs from the alleyways and drug fiends pale — Minds still passion ridden, soul powers frail: vermin-eaten saints with mouldy breath, unwashed legions with the ways of Death (Are you washed in the Blood of the Lamb?) Ev'ry slum had sent its half-a-score the round world over. (Booth had groaned for more). Ev'ry banner that the wide world flies, bloomed with glory and transcendent dyes. Big-voiced lassies made their banjos bang, bang, bang, tranced, fanatical they shrieked and sang: "Are you washed in the blood of the Lamb? Hallelujah, Lord!" It was queer to see bull-necked convicts with that land make free. Loons with trumpets blowed a blare. On, on, upward thro' the golden air! (Are you washed in the blood of the Lamb?) Jesus came from the court house door, stretched his hands above the passing poor. Booth saw not, but led his queer ones, round and round and round . . . Yet! in an instant all that blear review marched on spotless, clad in raiment new. The lame were straightened, withered limbs uncurled and blind eyes opened on a new sweet world . . . Are you washed in the blood of the Lamb?

OUT OF THE DEPTHS — Alan Hovhaness
Winifred Brown, soprano
B. Lynn Hebert, organ

Out of the depths have I cried unto Thee, O Lord. Lord, hear my voice: let Thine ears be attentive to the voice of my supplications. If Thou, Lord, shouldest mark iniquities, O Lord, who shall stand? I wait for the Lord, my soul doth wait. My soul waiteth for the Lord more than they that watch for the morning: I say, more than they that watch for the morning.

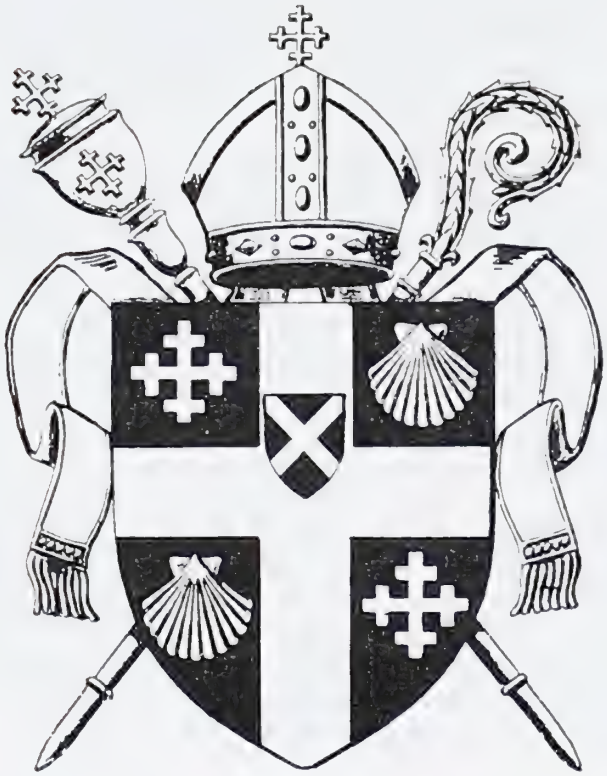
JESUS AUTEM HODIE — Anonymous — Ritson Choir Book
Susan Palmatier, alto
Robert Frisbie, tenor
Clayton Hochhalter, tenor

Jesus autem hodie regressus est a Jordane. When Jesus Christ baptised was, the Holy Ghost descended with grace; the Father voice was heard in the place: Hic est filius meus, ipsum audite.

MAGNIFICAT AND NUNC DIMITTIS — Leo Sowerby
Richard Barrick Hoskins, organ

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his handmaiden. For behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me; and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things; and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel; as he promised to our forefathers, Abraham and his seed, forever. Lord, now lettest thou thy servant depart in peace, according to thy word. For mine eyes have seen thy salvation, which thou hast prepared before the face of all people; to be a light to lighten the Gentiles, and to be the glory of thy people Israel.

WELCOME TO



THE CATHEDRAL CHURCH OF ST. JAMES!

The Chapel of St. Andrew

The Chapel of St. Andrew is perhaps the most widely known feature of the Cathedral. It was here that an event occurred at St. James in 1883 which proved to be of great importance to the Episcopal Church in America. This was the founding of the Brotherhood of St. Andrew by James L. Houghteling and his Bible class of twelve young men. They were visited one day by a derelict alcoholic who told them he had once been a member of a certain Society of St. Andrew and St. Philip whose purpose was to seek out men and bring them to Church. The class was unable to do much for the visitor, who died soon after, but they were struck by the idea of the society he had described. The result was the Brotherhood of St. Andrew, now an international organization with hundreds of chapters and thousands of members. Its purpose is to bring young men to Christ and his Church. It was St. Andrew, it will be recalled, who in the Gospel story of the feeding of the five thousand brought the young man with the five loaves and two small fishes to Jesus.

A gift of the family of James L. Houghteling, one of the founders of the Brotherhood of St. Andrew, the Chapel was completed in 1913 and is built on the spot in the undercroft of the church where the Brotherhood was founded in 1883. The design, by Bertram G. Goodhue, closely follows that of an ancient abbey chapel in Southern Scotland, the private oratory of the abbot. The glass, which comes from the Scottish abbey, depicts saints prominent in the English and Scottish calendar. The Italian altar, with its tester, or canopy, above and richly decorated triptych reredos reproduces that of the Scottish original. A few of the stones in the walls of St. Andrew's were, like the glass, brought from the old abbey. Of particular interest is the old triptych painting above the door, an example of the Umbrian School of the fifteenth and sixteenth centuries. It depicts the feeding of the five thousand. The Blessed Sacrament of Christ's Body is reserved in the Aumbrey on the south wall of the Sanctuary, and from there Holy Communion is regularly taken to the sick. The presence of the Sacrament is indicated by the Sanctuary Lamp. (The Altar Cross which is used for the Sunday Eucharist was designed by the great ecclesiastical architect, Ralph Adams Cram.)

Daily celebrations of the Eucharist are held in the Chapel.

The Diocesan Center and Cathedral House

Immediately to the east of the Cathedral on Huron Street is the Diocesan Center and Cathedral House. The building, completed in late 1968, houses the offices of the Cathedral and of the Diocese, and provides a variety of meeting rooms for the many activities which take place each week.

Designed by the architectural firm of Hammond and Roesche, the Cathedral Center with its Plaza is a contemporary statement which is harmonious with the Victorian Midwest architure of the Cathedral. The Center has been praised for its openness of design and its utilization of space.

Increasingly the Center and the Plaza are used for a variety of religious and community activities which acknowledge the Cathedral's role in the life of the city, and its mission to the residents of a modern urban community. Notable among these is the Summerfest program which brings several hundred people to the Plaza each Wednesday noon during the summer.

A Brief History of the Church

Although St. James Church was not designated the Cathedral, or Bishop's church, of the Diocese of Chicago until 1955, it is the oldest Episcopal Church in Chicago and one of the oldest in Illinois. The John Kinzies, early settlers in the tiny community that grew up around Ft. Dearborn, were Episcopalians and were instrumental in having the first missionary priest, Issac Williams Hallam, sent to the area. Hallam organized the parish on November 2, 1834, in an auction office on North Water Street. "We had nothing but barrels, boxes, and champagne baskets for seats," the priest wrote, "for chairs were luxuries one could not afford, and I took my place in the stand where town lots were auctioned off during the week at five dollars apiece." On Easter Day, 1837, services were held for the first time in a new brick church which was built at Cass (presently Wabash) and Illinois streets, on land donated by John Kinzie.

The mother church of Chicago, St. James from the beginning was a chief source of Anglican outreach in the area. Hallam was an active, missionary-minded young man and conducted services in such distant places as Joliet, Lockport, Peoria, Michigan City, and Waukegan. The parish itself was responsible for the organization of many other parishes in Chicago. The earliest of these was Trinity, the first South Side Episcopal Church (1842); another was St. Ansgarius (1848), which ministered to the very large Swedish community in Chicago. The present Church of the Ascension on LaSalle Street evolved from a mission chapel founded by St. James in the following decade, and St. Chrysostom's on North Dearborn Parkway had a similar origin some years later.

The church was moved to its present location in 1857, and parts of the present structure date from that time. One of the largest churches in Chicago and the home parish of many of the city's business leaders, it was a natural choice of travelers as a church to visit while stopping over in Chicago. No doubt it was for these reasons that Abraham Lincoln, no Episcopalian or even regular church-goer, attended a service here in 1860, the day after his election to the presidency. The visit is memorialized in a tablet at the north end of the narthex of the church.

The Civil War drew many of the young men of the parish into the service. After the close of the war the parish erected an elaborate memorial "In honor of those who fought—in memory of those who fell." The monument was constructed in the ornate style favored in the mid-Victorian period. It survived the Great Fire of 1871 and still stands in the narthex of the church. Perhaps its most touching features are the brass plates giving the long list of battles in which St. James men participated, and the names of those who died, with their ages. After the Fire, when the rubble had been cleared away, a temporary chapel was constructed in the shell of the narthex with the memorial as its altar. Other features of interest in the present narthex are the collection of old memorial plaques, originally placed in various parts of the church but moved some years ago to this location. The names read like a roster of the leaders of old Chicago.

The windows, depicting St. James, the Blessed Virgin Mary, St. John, and, over the door, Christ reigning in glory, were installed in 1962. They were made by Connick of Boston.

The Cathedral

The focal point of the Cathedral and the center of its worship is the marble High Altar with its great cross and candlesticks. Here the Holy Eucharist is offered. Episcopalians believe the Lord Christ comes anew to feed his Church with His Body and Blood. Here the life of the Episcopal Church in the Diocese of Chicago is sustatined, and from here the Church goes out to its work in the world.

The Word of God figures prominently in Episcopal worship, and thus the Lectern and the Pulpit stand at the head of the nave before the Altar. Sermons are preached at each of the Sunday Services, and Morning and Evening Prayer are read each day in the Choir behind the Lectern and Pulpit.

The Cathedra, or Bishop's Chair, on the left wall of the sanctuary, is the symbol of the liturgical and disciplinary authority of the Bishop. It is this from which the word "Cathedral" derives. This is the Bishop's Church, his seat of authority, his churchly home. The Pastoral Staff which stands on the left of the Cathedra is derived from the shepherd's crook and symbolizes the Bishop's pastoral office.

On the south or right wall of the sanctuary is the Aumbrey, a safe in which the supply of Holy Oils is kept, or the Blessed Sacrament reserved. The oils, blessed each Maundy Thursday, are used in the administration of various sacraments, particularly in Baptism, Confirmation and Holy Unction (the anointing of the sick.) The door of the Aumbrey has on it an interesting modern cruficix by Owen Vernon Shaffer of Beloit, Wisconsin. The sanctuary windows given in memory of the Reverend James DeKoven, were lengthened several feet at the time of the renovation of the Cathedral in 1962. They picture the Epiphany, Crucifixion, and Ascension of Christ.

In the nave of the Cathedral, which seats 700 people, are the variety of windows installed at different times and representing a number of styles of American and English art glass. The small shields on the wood paneling under the windows are symbols of the twelve apostles.

The organ is a 45 rank Austin, installed in the 1920's and enlarged in 1961 by the addition of the 15 rank transept organ in the choir gallery on the left.

At the entrance to the nave is the Paul C. Popp Memorial Baptistry at which the sacrament of Holy Baptism is administered. The font, which was a gift to the Cathedral in 1875 was restored and placed in its present location in 1975. It is one of the finest examples of Italian marble sculpture in Chicago.

At the rear of the Cathedral is the Edwin Jarvis Randall memorial window which was installed in 1963 as a memorial to the long-time Suffragan Bishop of the Diocese. It depicts Christ the King reigning in glory from the cross in the traditional priestly vestments.


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STEREO

ARRANGED & CONDUCTED by DAN WOLGEMUTH



Henry Harrison

SIDE I

1. I LOOKED FOR LOVE
   Carmichael/Lexicon-ASCAP-4:47
2. SPEAK TO THE SKY
   Springfield/Porter-Binder-ASCAP-4:09
3. SINNER MAN
   Wolgemuth/Manna-ASCAP-3:55
4. I LOVE YOU, LORD
   Wolgemuth/Manna-ASCAP-4:06
5. 117 SHORT
   Wolgemuth/Manna-ASCAP-2:55

Henry Harrison began his career in the Black Baptist community of Harlem. There developed within him a pragmatical gut-level awareness of his calling as he spent those early days on the New York City streets.

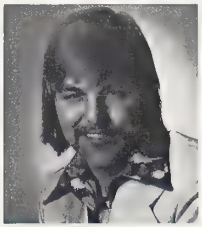
During the past four years he has toured the States and Canada with MANNA—a fourteen-member musical ensemble comprised of talented college musicians dedicated to the proposition that Jesus Christ provides ultimate fulfillment for one's life.

Henry Harrison's ministry today proports a genuine uniqueness in musical expression and evangelical witness because the authenticity of his testimony correlates with his life style.

The music of MANNA ranges from spirituals to blues to contemporary gospel rock. Their brilliant musical presentation is created by Dan Wolgemuth, one of the country's most innovative and upcoming choral arrangers and song writers.

It has been my pleasure to produce "SO BE IT" and to be instrumental in the conjugation of Manna Ministries and Manna Records.

WES YODER



Wes Yoder

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Arranger/Conductor . . . . . DAN WOLGEMUTH
Contractor . . . . . HY LESNICK
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Photographer . . . . . BILL GRINE
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Trumpet Solos . . . . . JOHN STONE

The selection "AMEN" was recorded "LIVE" at a "Jesus" Concert at Calvary Chapel, Costa Mesa, California.



John Stone Dan Wolgemuth

SIDE II

1. CHILD OF HIS LOVE
   Wolgemuth/Manna-ASCAP-4:29
2. BRIDGE OVER TROUBLED WATERS
   Simon/Charing Cross-BMI-4:58
3. MY SONG
   Wolgemuth/Manna-ASCAP-5:13
4. AMEN
   Traditional-P.D.-6:22

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STEREO

SOUSA AMERICAN BICENTENNIAL COLLECTION

Fraternal Marches

Volume IV

STEREO

Vol. 4
HL-62961-S

Leonard B. Smith Conducts Fraternal Marches

BY

JOHN PHILIP SOUSA



EVOKING THE SPIRIT OF AMERICA

Assembled as a tribute to celebrate the 200th anniversary of our country's birth, this collection offers music lovers everywhere the stunning marches of John Philip Sousa, recorded in stereo by this outstanding organization

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SIDE ONE

NATIONAL FENCIBLES (1888)

Not many composers can boast of having three "hits" in one year But in 1888, Sousa's eighth year as leader of the United States Marine Band, he produced "National Fencibles," "The Crusader" and "Semper Fidelis." He was hitting a high stride as a composer of military miniatures, and shortly thereafter he was being referred to as the "March King."

The fencibles of this march's title was a corps of cadets in Washington who asked Sousa to compose a march for their splendid drill team

THE BOY SCOUTS OF AMERICA (1916)

On November 6, 1916, the Boy Scouts of America and John Philip Sousa each received memorable presents. On that day in Sousa's favorite city — Philadelphia — he presented the scouts with their own march. It was also Sousa's sixty-second birthday, so the scouts presented him with a silver trophy. The march came naturally for Sousa, who felt scouting was a powerful force in the molding of good citizens and the teaching of true Americanism

BSA president Dr. Charles D. Hunt had requested the march of Sousa. Typically, Sousa waited for just the right inspiration, composed the piece and then dedicated it to the scouts "with admiration and affection "

THE GRIDIRON CLUB (1926)

Half a century after its conception, this catchy and stirring old march is still popular with the better grade of bands. It was the outgrowth of Sousa's long and cordial relationship with the organization of Washington journalists who have an annual party at which they poke fun at government, politicians, news events and anything else suiting their fancy. Sousa had been named their first musical director in 1889, while leader of the United States Marine Band, and transferred to associate membership after he left the Marine Corps to form his own band

Sousa established himself as an author over the years, and his bonds of friendship with the "Gridders" were strengthened When he passed away in 1932, a male quartet from the Gridiron Club sang hymns at his funeral

THE CIRCUMNAVIGATORS CLUB (1931)

December 10 1931, marked the premiere of this march, the occasion being the annual dinner of the Circumnavigator's Club in New York City. This is a prestigious group of people who have traveled around the world and who have a sincere interest in foreign countries. Sousa was the guest of honor that evening From the date on the manuscript (October 29, 1931), it would appear that this was Sousa's last march effort Adding a touch of humor, he penned this remark on the manuscript: "God forgive my mistakes. I hope the copyist will "

THE BEAU IDEAL (1893)

Sousa left no clues as to the meaning of his title for this composition. But we get a glimpse of how the term "beau ideal" was used in the 1890's from an undated article in the Chicago Journal pasted in one of the Sousa Band press books "Sousa is the joy of the masses, the beau-ideal musician." The dedication printed on the original sheet music reads: "To the National League of Musicians in the United States," so we may deduce that this organization was highly regarded by Sousa

Sousa had just begun his remarkable rise to fame as a composer of marches, but his publisher (Harry Coleman) remarked that he had "shot his bolt as a successful composer." It is a matter of record that shortly thereafter, Sousa was publishing with a different firm!

SIDE TWO

THE LAMBS' MARCH (1914)

Picture John Philip Sousa in a top hat instead of his usual band hat, and in "tails" rather than his usual band uniform, and you'll see him as a member of the celebrated New York actors' organization known as the Lambs. Membership of the present day Lambs includes TV, radio and movie personalities as well as individuals from other branches of the entertainment industry. In 1914, however, it was mostly a theatrical club. For their "gambol" of that year, Sousa organized a 35-piece band, all in formal attire, and led them in a memorable parade which preceded the minstrel of that season The show was such a sensation, with notables such as DeWolf Hopper participating, that they made a tour of Eastern cities Sousa composed this march for the occasion, borrowing themes from one of his early operettas, "The Smugglers "

NOBLES OF THE MYSTIC SHRINE (1923)

Sousa was a Freemason for over fifty years, but he did not enter the Ancient and Arabic Order of Nobles of the Mystic Shrine until he was sixty-seven. In April, 1922, he became Noble John Philip Sousa of Almas Temple, A.A.O.N.M.S., in Washington, D.C., and was promptly made first honorary director of the Almas Temple Shrine Band. Shortly thereafter, he began work on this march Informally it was dedicated to Shriners everywhere, but formally it was dedicated to Almas Temple. Shrine bands in America were quick to adopt it as soon as it was published. "Nobles" is unlike most of Sousa's other marches in musical content, yet it possesses such unusual charm that its popularity has never waned

COMRADES OF THE LEGION (1920)

Because of John Philip Sousa's profound and sincere love of country, most music historians agree that he alone is entitled to the sobriquet "America's musical patriot." Organizations espousing Americanism met with his wholehearted and outspoken approval, not the least of which was the American Legion. When officials of the Legion requested this march of him, other musical endeavors lost their priority until "Comrades of the Legion" (the title was changed several times) was completed. The Sousa Band featured it on their next tour, and sales of phonograph records of the new march quickly reached half a million. It is seldom heard today, but because of its historical importance Dr. Smith elected to include it on an early album of the Sousa American Bicentennial Collection

THE CRUSADER (1888)

The second selection on this album written as a result of Sousa's Masonic affiliations, "The Crusader" was composed after he had been "knighted" in Columbia Commandery No. 2, Knights Templar, Washington, D.C. He was leader of the United States Marine Band at the time, and when the Knights Templar groups of various cities — as well as other Masonic orders — convened on Washington for their drills, Washingtonians and visitors were treated to some rare and colorful pageantry.

Taking into account the widespread use of this march over the years, it is shocking when one considers the fact that the publisher paid Sousa a mere $35 For this pittance he was obliged to provide not only the customary band arrangement but also arrangements for orchestra and piano.

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In 1922, Mr Sousa became a member of Almas Temple AAONMS in Washington In the following year, he wrote the march "Nobles of the Mystic Shrine" for that organization Photo courtesy of Paul E. Bierley

THE CORCORAN CADETS MARCH (1890)

It was William W. Corcoran, the noted philanthropist and patron of the arts, who once considered sending a brilliant young Washington violinist to Europe for a musical education His name was John Philip Sousa Sousa thought it over very carefully and declined. Factors influencing his decision were his desire for independence and need of his presence at home Several years later, however, he remembered Corcoran's early kindness. A spirited corps of cadets in Washington called the "Corcorans," named for their sponsor and Sousa's would-be benefactor, asked Sousa to compose a tune suitable for their drills This march was his response

PERSONNEL OF THE DETROIT CONCERT BAND
as heard on this album
Leonard B. Smith, Conductor

FLUTES
Dayna L. Hartwick*
Erwin D. Nichols
Robert Patrick

PICCOLO
Anthony P. Ferrara

OBOES
Reginald T. Robotham
William D. Sneddon*

BASSOONS
Homer L. Lindsey
Carole L. Mason*

B^{B} CLARINETS
Emile W. Acitelli*
Douglas R. Cornelsen
David L. Esler
Ronald Fane
Guido Fucinari, Jr.
Guido Fucinari, Sr.
Herman Kushner
Laurence M. Liberson
Walter F. Mison, Jr.
Eric Neubauer
Carl J. Ober
Bernard D. Okun
Joseph J. Ramoge
Edmund C. Wall*
Joel A. Warren
Raymond I. Wheeler

BASS CLARINETS
Susan M. Alexander
Edgar L. Barrow

SAXOPHONES
Norman Gladstone, A
Robert W. Kutscher, B
Warren T. Lylegren, T
Giuseppe Meremda*, A

CORNETS
Byron L. Autrey
Robert L. Finzel
Owen L. Kelly
Gordon E. Simmons
J. Gordon Small*
David Zauder*

TRUMPETS
Robert W. Brockett
Irwin J. Inselman
Jeffrey J. Shuman
Gordon H. Smith*

HORNS
William B. Brown
John F. Dion
Lowell D. Greer
Karen H. Nixon*
Roy B. Sheffield

BARITONES
Earle L. Louder*
Richard R. Schlinske

TROMBONES
Edward E. Gooch
Elmer A. Janes
William E. Lane*
Maury Okun
Anthony A. Russo
Harry G. Shuman

TUBAS
Donald F. Allcorn
Paul E. Bierley
Burton R. Bronson
Robert E. Eliason
Mark E. Evans*
Bruce G. Hipple

STRING BASS
Robert K. Collins

PERCUSSION
Kenneth H. Baldwin
BD-& C
Eugene R. Hanson
SD
Thomas S. Schneller
T

HARP
Eugenia K. Kuhnle

*indicates Principal

The master tapes for this album were recorded in the main auditorium of the Masonic Temple, Detroit, Michigan. In order to re-create the dynamics, balance and perspective of the original performances, a minimum number of microphones was employed to accomplish the stereo recording. Recording levels were set at the beginning of the session and were not changed thereafter; the sound you hear is what the listener would hear if he were to have the "best seat in the house." The master tapes were recorded by Robert Woods of Advent Records, Inc. Tape to disc transfer was by Glen Glancy of United Sound Recorders Production supervision was by Jack Renner of Advent Records, Inc., 4150 Mayfield Rd., Cleveland Ohio 44121. This record is produced by H and L Record Co., P.O. Box 36163, Grosse Pointe Branch, Michigan 48236 U.S.A. Program annotations by Paul E. Bierley

DETROIT CONCERT BAND, INC. — 20962 Mack Avenue, Grosse Pointe Woods, Mich. 48236

STEREO

SOUSA AMERICAN BICENTENNIAL COLLECTION

EXPOSITION MARCHES

VOL 2

LEONARD B. SMITH conducts Exposition Marches

HL 8451-S

STEREO Vol. 2

By *JOHN PHILIP SOUSA*



EVOKING THE SPIRIT OF AMERICA

Assembled as a tribute to celebrate the 200th anniversary of our country's birth, this collection offers music lovers everywhere the stunning marches of John Philip Sousa, recorded in stereo by this outstanding organization.

THE DETROIT CONCERT BAND is the band without peer! But this is not our assertion alone. The British Broadcasting Corporation's realization of this fact is why a team of technical experts headed by Producer Kenneth Corden was flown from England to film this great band in an hour long TV color Documentary on the life of John Philip Sousa.

Chosen over all bands — American and European — the "Sousa quality," as Corden calls it, is what this band has under the baton of its distinguished conductor, Leonard B. Smith.

In Volume II of the **SOUSA AMERICAN BICENTENNIAL COLLECTION**, Dr. Smith and his band perform Exposition Marches by John Philip Sousa.

Sousa is rarely, if ever, played with the depth of understanding and technical skill as on this recording. Steeped in the classic band tradition of Goldman, Pryor and Sousa himself, Leonard B. Smith brings an authoritative interpretation to these marches.

SIDE ONE

THE DIRECTORATE (1894)

It has been reported that Sousa was saluting his fellow conductors with this title. But in this case, the "directorate" was not a group of conductors. Instead, it was the board of directors of the 1893 St. Louis Exposition. The Sousa Band had been a sensation there, and at the conclusion of this exposition the directors held a special ceremony for Sousa and presented him with an ornate medal of gold, rubies and diamonds. The following year, Sousa dedicated this march to them — and the Sousa Band made another of its annual appearances in St. Louis.

KING COTTON (1895)

Many music lovers have offered theories about this march's title. King Cotton was not an individual, as one might suspect. The march was simply written for an exposition at a time and place where cotton was of extreme importance to the economy and was therefore the "king" commodity. Hence "King Cotton".

By the mid 1890s, there could not have been a fair or exposition of major importance without an appearance by the Sousa Band. So, when the officials of the Cotton States and International Exposition, held in Atlanta in 1895, wanted to make a big splash they invited Sousa and his band. The fair was at first on the verge of financial failure, and the officials were reluctant to honor Sousa's contract. But when Sousa made his appearance, he proved to be an amazing drawing card, and attendance increased sharply. At the end of the contracted engagement the same individuals who had nearly cancelled his contract were begging him to stay on.

A CENTURY OF PROGRESS (1931)

Lennox Lohr was the general manager of the 1933 ("Century of Progress") World's Fair held in Chicago. He and Sousa were cousins, so it was no coincidence that the Sousa Band was invited to play for the fair. Sousa wrote this piece in March, 1931, so that it could be published well in advance of the fair. But he died in March, 1932. Since no other conductor of his stature was available to conduct the Sousa Band, the engagement was cancelled. No other band replaced it at the fair, no doubt owing to depression conditions.

SESQUICENTENNIAL EXPOSITION MARCH (1926)

Philadelphia was far and away Sousa's favorite city. The Sousa Band played annual engagements at the famous old Willow Grove Park, usually of several weeks duration, and Sousa himself was an immense popular favorite. Sometimes crowds of up to fifty thousand would congregate around the music pavillion for the final concert.

Sousa had celebrated the centennial of America's independence in Philadelphia in 1876. Because of this, plus his many other associations with the city, he was asked to participate in the Sesquicentennial in 1926 by composing this march. It was dedicated to Philadelphia's mayor, W. Freeland Kendrick.

YORKTOWN CENTENNIAL (1881)

John Philip Sousa was twenty-six when he composed this march, and he had conducted a band for the first time in his life not quite a year earlier. That band was the United States Marine Band, and the position as leader gave him the opportunity and incentive to compose many stirring martial airs. The quality of this, one of his earliierst marches, is testimony of his genius as a composer of this type of music.

The piece was written for the Yorktown Centennial of 1881, which commemorated the hundredth anniversary of the last decisive battle of the Revolutionary War.

While this march made its appearance in print in 1881, it also appeared in 1900 under the title of "Sen Sen". It was part of a promotional scheme of the T. B. Dunn Co. of Rochester, N.Y., which was a subsidiary of the Sen Sen Chiclet Company.

SIDE TWO

LA FLOR DE SEVILLA (1929)

Seville was the birthplace of Sousa's father, John Antonio Sousa, but John Philip never visited Seville. In fact, he did not set foot in Spain in all his world travels. The Spanish people were well acquainted with his music, however, and the directors of the Ibero-American Exposition of 1929 requested this march. Sousa responded, and he dedicated the march to "the people of Spain". The printed music bears this inscription: "Quien no ha visto Sevilla no ha visto maravilla ("He who has not seen Seville has not seen beauty.")

THE FAIREST OF THE FAIR (1908)

It has never been a secret that the fair of this march's title was the Boston Food Fair of 1908. But until recently, the "fairest" was indeed Sousa's mystery girl. The story behind the title, which had been an enigma to several generations of musicians, emerged in a study of the Sousa Band press books. Most of these eighty-five invaluable volumes had been in the possession of the Sousa family since the first one was compiled in 1892. (They are now on deposit at the U.S. Marine Corps Museum.) Found in one inconspicuous, undated article was the following story:

> . . . He is said to have got his inspiration for the new march and its title from watching a fair demonstrator who was engaged at several of the Boston Food fairs at which Sousa and his band played. Her beauty and attractive manners always kept a crowd around her booth, and Sousa made a mental note that some day he would write a march around her.

THE LEGIONAIRES (1930)

This seldom heard composition was not dedicated to the American Legion, even though Sousa was a Legionaire and very enthusiastic about the American Legion's idealism. (His tribute to this organization came in 1920 — "Comrades of the Legion".) The "legionaires" in this instance were two champions of democracy, Washington and Lafayette. The march was composed at the request of the French government, the occasion being the International Colonial and Overseas Exposition held in Paris in 1931.

THE INVINCIBLE EAGLE (1901)

This glorious old Sousa march bespeaks the American spirit of the time it was written — and Sousa's intense patriotism. To him, his beloved country really was invincible. If you will keep these things in mind as you listen to this composition, perhaps you will feel some of the emotions Sousa himself felt when he committed his thoughts to music paper.

The march was composed for the Pan-American Exposition of 1901 in Buffalo, where the Sousa Band performed, but Sousa was obviously inspired by lofty ideals. No other American composer ever expressed his patriotism as sincerely as did Sousa, as is evidenced by the stirring strains of "The Invincible Eagle".

It is also interesting to note that so highly did Mr. Sousa regard this march, he first thought it would surpass "Stars and Stripes Forever" as a patriotic march.

HAIL TO THE SPIRIT OF LIBERTY (1900)

It is perhaps needless to say that when Sousa's Band was chosen to represent the United States at the Paris Exposition in 1900, no wiser choice could have been made. Artistically, there might have been one or two American musical groups which could have done as well. But as it turned out, Sousa himself was such an amazing ambassador of goodwill that it prompted one writer to remark that he did more to cement international relations than a whole corps of diplomats.

At the unveiling of the Lafayette Monument on July 4, the Sousa Band premiered "Hail to the Spirit of Liberty", which Sousa had composed specifically for the occasion. The monument portrayed Lafayette astride his horse offering his sword to the American cause in the Revolutionary War and it was draped with an American flag. Immediately following the ceremony, the Sousa Band made one of its rare appearances in a parade as it marched down the Champs Elysees in Paris.

The march was then regularly performed at the Paris Exposition, much to the delight of the huge crowds which had come to see the man called "March King".



THE INIMITABLE SOUSA

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WHY SOME FINE SOUSA MARCHES ARE OBSCURE

The level of difficulty could count among the reasons why several Sousa marches are literally unknown to musicians and audiences. Occasionally, one will show up on a program here or there, sometimes as much as a curiosity as anything else. And without frequency of performance, any composition falls into obscurity.

It should be borne to mind, however, that when many of the Sousa marches were originally published, a sizeable quantity was printed and once disposed of, the publisher went on to the next one — another new one. To reprint economically would be justified only by again reprinting a large quantity. Understandably, a publisher might be reluctant to do this, possibly questioning his ability to again dispose of such a large amount.

It has been voiced in some quarters that lack of a condensed score and/or adequate instrumentation (the number and variety of parts furnished by the publisher) constitutes another reason for some marches falling into obscurity.

Whatever the reasons, in the aggregate they contribute to a circumstance in which bandmasters and players alike find themselves — without access to many fine compositions. Further, the public is also denied this access and the composer denied any royalty revenue from sales.

Logically, attention must now be focused on the relief and remedy which eventually must be made available to and accorded those composers who have assigned the rights in their work to a publisher who, in turn, allows the work to go out of print.

As it stands, there are 56 years of exclusive rights vested in and granted to the owner of a copyright; 28 years with renewal available for another 28 years. Without the copyright owner's permission, it is illegal to duplicate any portion of a work currently in copyright, despite the fact that conceivably, a composition might have been out of print for the past 55 years!

I am presently seeking to convince members of the Congressional committee currently overhauling the copyright laws to take this matter into consideration and to provide some remedy for those persons whose works have, for all intent and purposes, been abandoned by the copyright owners.

My proposal is that if the owner of a copyright does not reprint within a predetermined amount of time, after having been given due and timely notice of intent, then the rights in the work revert to the composer/author or to his estate.

If this were mandatory, I'm sure we'd soon see all the fine Sousa, Goldman and other composers' works back again in print — and available — for musicians and for the public to enjoy.

Leonard B. Smith



John Philip Sousa conducting a performance of his new march, "Hail to the Spirit of Liberty", in Paris, 1900. The Sousa Band represented the United States at the Paris Exposition, and on Independence Day they performed at the unveiling of the Lafayette Monument. The cornetist at Sousa's immediate right is the legendary Herbert L. Clarke.
(Photo courtesy United States Marine Corps Museum)

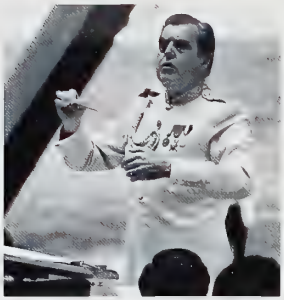
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DETROIT CONCERT BAND, INC. 20962 Mack Avenue, Grosse Pointe Woods, Mich. 48236

STEREO

Vol 3
HL-8452-S

Leonard B. Smith Conducts Classic Marches
BY
JOHN PHILIP SOUSA



EVOKING THE SPIRIT OF AMERICA

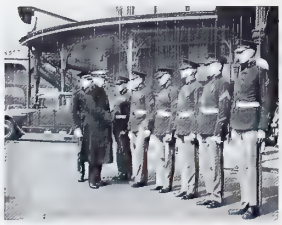
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THE DETROIT CONCERT BAND is the band without peer! But this is not our assertion alone. The British Broadcasting Corporation's realization of this fact is why a team of technical experts headed by producer Kenneth Corden was flown from England to film this great band in an hour long TV color Documentary on the life of John Philip Sousa.

Chosen over all bands — American and European — the "Sousa quality," as Corden calls it, is what this band has under the baton of its distinguished conductor, Leonard B. Smith.

In Volume III of the **SOUSA AMERICAN BICENTENNIAL COLLECTION,** Dr. Smith and his band perform Classic Marches by John Philip Sousa.

Sousa is rarely, if ever, played with the depth of understanding and technical skill as on this recording. Steeped in the classic band tradition of Goldman, Pryor and Sousa himself, Leonard B. Smith brings an authoritative interpretation to these methods.



Mr. Sousa, Portland, Oregon, 1927, greeting US Marine Corps N.C.O's. Photo courtesy of the Edmund C. Wall collection.

SIDE ONE

THE ROYAL WELCH FUSILIERS (NO. 2) (1930)

The association of the United States Marine Corps with the Royal Welch Fusiliers during the 1900 Boxer Rebellion in China was the occasion for the composition of this march. It was written at the request of the Commandant of the Marine Corps. Actually, there were two separate marches. The first was a medley-march including "World Turned Upside Down" plus several familiar Welch tunes. Because of polite objections by the Marines, however, Sousa composed a second march which was original. He traveled to Wales to personally present the manuscript to the Fusiliers, and it is now on display in Caernarvon Castle

SEMPER FIDELIS (1888)

President Chester A. Arthur once asked Sousa, then leader of the U.S. Marine Band, "What do you think of the song 'Hail to the Chief'?" Sousa remarked that it was originally an old Scottish boating song, and the President said, "Well, Sousa, you just replace it with something better." Sousa replaced it with not one composition, but two: "Presidential Polonaise" and "Semper Fidelis." In penning the latter, he waited until he had just the right inspiration. In his own words:

"I wrote 'Semper Fidelis' one night while in tears, after my comrades had sung their famous hymn at Quantico."

The march takes its title from the Marine Corps motto, "Semper Fidelis" — "Always Faithful" — and subsequently gained recognition as the official Marine Corps march.

AMERICA FIRST (1916)

With President Woodrow Wilson supplying the title and John Philip Sousa supplying the music, this march was born. The phrase "America First" occurred in a 1915 speech of Wilson's, and it caught Sousa's attention. Ever the patriot, Sousa sought to get maximum mileage from the phrase, which, in a nutshell, expressed the personal philosophy he held all his life.

POWER AND GLORY (1923)
(March of the Mitten Men)

John Philip Sousa had fond memories of Willow Grove Park, located just outside Philadelphia. It was here that he spent much of each summer with his band. Huge crowds rode the Philadelphia Rapid Transit System's trolleys to and from the park each day to hear the Sousa Band perform. The chief executive of the trolley system was Thomas E. Mitten, and it was he for whom this march was written. The title of the march was derived from "Onward Christian Soldiers," Mitten's favorite hymn. Use of the hymn (in the trio of the march) was doubly significant because it also happened to be one of Sousa's favorites and was composed by one of his favorite composers, Sir Arthur Sullivan.

THE PICADOR (1889)

The colorful cover on the sheet music of "The Picador" depicts the traditional secondary character of the bullfight. One can only speculate on Sousa's inspiration for the march, but most certainly he would have used another title if he had waited until he had seen his first bullfight. A few years later, after he and his family witnessed a bullfight in Mexico, he spoke out vehemently against what he considered one of man's choice inhumanities. He referred to bullfighting as an unfair, worthless and cruel game which did not deserve to be called a "sport."

SIDE TWO

SABRE AND SPURS (1918)

"Sabre and Spurs," another of Sousa's World War I efforts, was aptly named. It was written for and dedicated to the 311th Cavalry of the United States Army. In this superb recording, one can easily imagine the excitement of a cavalry unit in all its splendor and glory. "Sabre and Spurs" was one of Sousa's personal favorites and is still enjoying a popularity with band audiences.

THE NAVAL RESERVE (1917)

A humorous story behind this march is that Sousa was apparently determined to demonstrate that the lyrics he wrote (occasionally he wrote words to a march) were the equal of the music. First, he composed the song "Blue Ridge, I'm Coming Back to You." It didn't catch on. He then inserted the song into a march, calling it "The Naval Reserve." Again the words were all but ignored. Then he wrote another set of verses to the song and had it published as "Great Lakes" (in honor of the Naval Training Station, to which he was assigned in World War I). It still fell short of any substantial popularity. By that time the war was over, and Sousa gave it up as a lost cause. The march? — it lived on.

THE WOLVERINE MARCH (1881)

Michigan — the Wolverine State — is represented in this march, which Sousa composed during his first year as leader of the U.S. Marine Band. He was apparently acquainted with the Governor of Michigan, David H. Jerome, for it was Jerome and his staff to whom the piece was dedicated. It should not be confused with "The Pride of the Wolverines," the march he composed forty-two years later.

THE AVIATORS (1931)

At the age of sixty-two, John Philip Sousa became a recruit in the United States Navy! The man largely responsible for his appointment as lieutenant and subsequent service at the Great Lakes Naval Training Station was Capt. William A. Moffett. Moffett later rose to the rank of rear admiral and was known as "father of the aircraft carrier." He and Sousa cultivated a friendship over the years, and this march, dedicated to him, testifies to that friendship.

MAGNA CHARTA (1927)

The high ideals of the International Magna Charta Day Association were in accord with the sentiments of John Philip Sousa. It was their ambition to strengthen the ties with the seven English speaking nations. The organization had asked Sousa to compose this march for them, and when he responded it met with their enthusiastic approval.



JOHN PHILIP SOUSA

John Philip Sousa, photograph taken in 1927 by D. D. Spellman, Copyrighted by Storer Spellman Studio, Detroit. Used by permission

THE CLASSIC MARCHES

Sousa is always refreshing; indeed, never banal. His marches reveal ingenuity at almost every turn. This fact can be confirmed by the simple expediency of examining the melodic line (via a solo cornet part perhaps) to one of the more unfamiliar marches and then making your own sketch of the treatment you might expect would be given that melody. Then see what Sousa does with it!

This, more than anything else, accounts for the fact that we have chosen to call this album of marches "Classic." Each one is of first class or rank They all embody those principles and methods accepted as authoritative in march writing

At the time of recording them, several would be correctly designated as unfamiliar to the American public. It is hoped, however, that through this album, they will all become not only familiar but popular.

Leonard B. Smith



Mr. Sousa conducting the Band of the Royal Welch Fusiliers in 1930 in Wales Photo courtesy of Vane Kensinger

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RONNIE WELLS & THE RON ELLISTON TRIO

Remnants

Volume Two

You are about to hear an authentic jazz artist instead of another performer. Get ready to remember earlier times because Ronnie Wells evokes the best of them every time she sings. She exudes Billie's presence and integrity, and delivers the same Truth. She combines Sarah's range with Dinah's spontaneity. Her lyrics carry the clarity of Ivy Anderson and Carmen McRae, propelled by the beat of Etta Jones. Ronnie will burn you like Ruth Brown, move you like Etta James or Savannah Churchill, and finally mellow you out like Julia Lee, Hadda Brooks or Roberta Flack.

This is the kind of company that Ronnie Wells keeps and recalls. But as you listen and are haunted by the memories, you also realize that this lady is an absolute original, consciously copying no one, setting her own high standards as the other great artists did. I think I know what distinguishes this elite group of female jazz vocalists from their contemporaries. It is their determination to sing the way they feel, and their ability to understand and interpret their lyrics rather than merely recite them. In the process, you will hear them bend the melodic lines and probably break most of the commercial rules sacred to most record producers. This is precisely what happens when a true artist extends her own personality into her songs and shares intimacies with her audience.

REMNANTS is exactly the right title for this collection because all of Ronnie's songs are from that earlier time. These are ballads rather than blues, some well remembered, others obscure, but each one is conceived and delivered in the mainstream, classical jazz tradition. Once again recalling Lady Day, Ronnie's interpretation of the lyrics say far more than the words themselves. As she sings, you sense that she has been there, felt the feeling, experienced the emotion, seen it happen. You are acutely aware that you are listening to a full-grown woman who has lived life and you believe her because she is wholly credible. Ronnie sings for grown-up audiences and assumes that her listeners have not led a cloistered life. There is no posturing, no prancing around the stage and there are no cutesy gimmicks of the sort that seem to sustain so many would-be vocalists today.

When Ronnie finishes a number, you can see the crowd nod its assent. Her ability to communicate with her audience is uncanny, and you are left with the impression that you have just shared in a heart-to-heart conversation covering practically the entire spectrum of human emotions. You sit there in the audience totally transfixed for a few moments, then the applause begins and you feel that you have been transported to another plane. As you emerge from the mood, you notice that she looks as beautiful as she sounds.

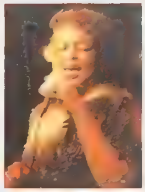
Every artist needs a proper canvas and Ronnie Wells has exactly that — created by pianist Ron Elliston, bassist Tommy Cecil and drummer Mike Smith. What is immediately apparent is that all four artists are mentally and musically in tune with each other— a predictable communion in the case of Ron Elliston because he is married to Lady Ronnie. If ever there was a match made in Heaven, this may be it because the interface between them is as close and magical as that classic match between Lester Young and Lady Day. Ron knows how to fill the spaces just right; he doesn't crowd Ronnie or play on top of her, and with the drummer and bassist stretching out behind the vocals you get a beat that moves everyone in the room to a natural high. I hear some Lennie Tristano, some Teddy Wilson and some Hank Jones in Ron Elliston; others hear Bill Evans. Whoever he resurrects, what we are all hearing is one of today's most accomplished pianists.

This album is destined to become a jazz classic. Prepare to be lifted above yourself and your normal plane of consciousness as you listen to what may prove to be one of the most exquisite musical experiences in your life. As Ronnie unfolds each remnant in this album, your memory may conjure up some very important moments in your life when someone else was singing or playing "that" song. Ronnie brings it all back, but with more beauty, truth and intensity than we have heard in a lifetime of listening. Those rare qualities are what make the REMNANTS **albums so special.**

Jacket Made in Canada

— John Nammack

VOCALS Ronnie Wells
PIANO Ron Elliston
BASS Tommy Cecil
DRUMS Mike Smith



SIDE ONE: (22:02)

1. TREE IN THE MEADOW (2:36) ASCAP
   COMPOSER BILLY REID
2. GREEN DOLPHIN STREET (5:15) ASCAP [1947]
   MUSIC BRONISLAU KAPER
   LYRICS NED WASHINGTON
3. CAN'T WE BE FRIENDS (4:16) ASCAP [THE LITTLE SHOW—1929]
   MUSIC KAY SWIFT
   LYRICS PAUL JAMES
4. I'M GONNA LAUGH YOU RIGHT OUT OF MY LIFE (5:51) ASCAP
   COMPOSERS CY COLEMAN & JOSEPH ALLEN McCARTHY
5. DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS (4:44) ASCAP [1946]
   MUSIC LOUIS ALTER
   LYRICS EDDIE DE LANGE

SIDE TWO: (21:30)

1. WHY DO I LOVE YOU (3:27) ASCAP [1927]
   MUSIC: JEROME KERN
   LYRICS: OSCAR HAMMERSTEIN II
2. WITH A SONG IN MY HEART (3:34) ASCAP [SPRING IS HERE—1929]
   MUSIC: RICHARD RODGERS
   LYRICS: LORENZ HART
3. I'LL WALK ALONE (1:51) (ASCAP) [FOLLOW THE BOYS]
   COMPOSER: J. STYNE
4. STAY AS SWEET AS YOU ARE (5:33) (ASCAP) [COLLEGE RHYTHM—1934]
   COMPOSERS MACK GORDON & HARRY REVEL
5. TOO MARVELOUS (3:26) ASCAP [1937]
   MUSIC: RICHARD A. WHITING
   LYRICS: JOHNNY MERCER
6. WHEN IT'S SLEEPYTIME DOWN SOUTH (4:59) ASCAP [1930]
   COMPOSERS: LEON & OTTIS RENE, CLARENCE MUSE



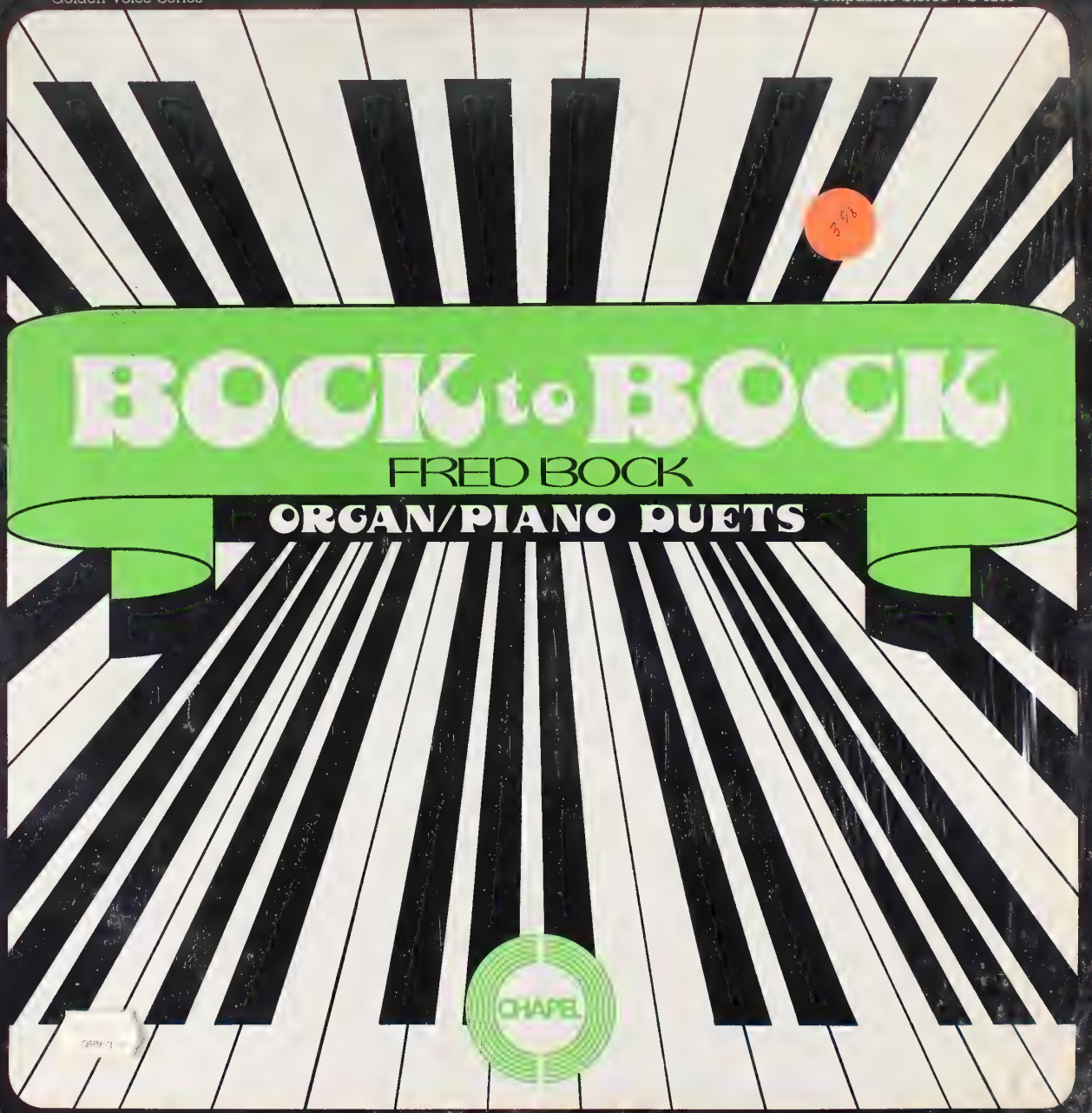




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S 5255 / Compatible Stereo

BOCK to BOCK

Fred Bock, Organ/Piano Duets

The Fred Bock touch magnificently performs the great Christian themes on both the piano and the organ. This is the first album of this type by Fred designed for those who enjoy playing and listening. A book under the same title contains the arrangements as they appear in this album. The irresistibly appealing sound of a solo grand piano complements the rich background of the Robert Morton pipe organ. From the album's initial conception right through the final note of this recording, Fred displays his talent and imagination to an exciting new degree.

Several of the songs in this album are old favorites such as "Moment by Moment." Some are newer Christian songs like "Love Was When." Fred approaches them with a creative styling that gives each song a fresh sound. He also lends his sensitive interpretive skill and richly melodic arrangements to "I'll Tell the World That I'm a Christian," and "Near the Cross."

These and others in the album are superb pieces of music that promise to live on. Fred accords them the treatment they so richly merit. There is a wealth of listening blessing in store for everyone who listens to God's love through this album.

SIDE A		SIDE B	
There's Something About That Name — Gaither	2:44	Love Was When — Wyrtzen	3:10
Moment by Moment — Moody	2:27	Lead On, O King Eternal — Smart	2:16
Grace Greater Than Our Sin — Towner	2:54	Near the Cross — Doane	3:14
And Can It Be? — Campbell	2:56	Healer of Broken Hearts — Stiffler	3:57
I'll Tell the World That I'm a Christian — Fox	4:14	Children of the Heavenly Father — Swedish Melody	2:15

All numbers on this album were arranged by Fred Bock.
The companion book with organ/piano duets as played by Fred Bock on this album is also available.

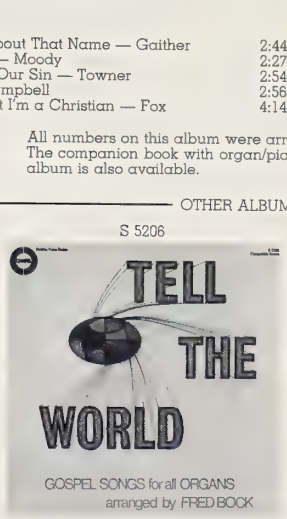
OTHER ALBUMS BY FRED BOCK

S 5198



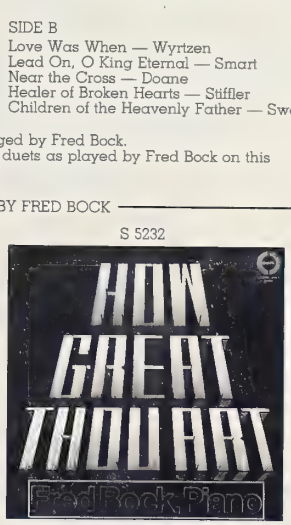
MY GOD AND I
Organ Album

S 5206



TELL THE WORLD
Organ Album

S 5232



HOW GREAT THOU ART
Piano Album

S 5234



HE'S EVERYTHING TO ME
Organ Album

Companion books are available with each of these albums.

Recorded at Whitney Recording Studio, Inc., Glendale, California

Engineer: Frank Kejmar

Art: Gentry Publications

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Wicked and Wild



TROPICAL HONEY RECORDS

Ron Pompey

Wicked and Wild

SIDE A

GOING HOME WITH ME
Written by D. Dopwell & R. Pompey (BMI Music)

AH WINING
Written by D. Dopwell & R. Pompey (BMI Music)

JAM MEH (HE SOFT)
Written by D. Dopwell & R. Pompey (BMI Music)

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SIDE B

GOING HOME (CLUB MIX)
Written by D. Dopwell & R. Pompey (BMI Music)

AH WINING (CLUB MIX)
Written by D. Dopwell & R. Pompey (BMI Music)

JAM MEH (HE SOFT) (CLUB MIX)
Written by D. Dopwell & R. Pompey (BMI Music)

Music arranged, conducted and performed by Sir Frankie McIntosh
MUSICIANS:

Key Boards:	Sir Frankie McIntosh
Bass, Horns, Drums:	Sir Frankie McIntosh
Rhythm Guitar:	Daneth Dopwell
Lead Guitar:	George Victory
Percussions:	Anthony "Bugs" Niles
Lead Vocal:	Ron Pompey
Back Vocals:	Devon Pompey, Charmaine Yates & Ron Pompey

Studio:	Rawiston's Recording
Engineer:	George Meyers
Studio:	Planet Sounds
Engineer:	Julian McBrowne

All songs written and composed by Daneth Dopwell and Ron Pompey
Special thanks to Daneth Dopwell in assisting with writing of songs
Produced by Rondall K. Pompey & Conrad Joshua
Executive Producer Rondall K. Pompey

ALSO AVAILABLE ON CASSETTE



Model:	Christine Vencent
Photography:	Elijah Lindsay
Cover Design:	Dennis Nanton

Special thanks to the lord Almighty for all he has done for me.
I dedicate this album to my lovely lady Sharon Williams for all she has done for me throughout the years.

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Conrad Joshua
FASHION DESIGNER
EXPERT CUSTOM TAILORING

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LEO PERACCHI y su orquesta



M. Odeon R.
ALTA FIDELIDAD

SELECCION "APLAUSOS"

LDC-36909

Fiesta de BOLEROS

LEO PERACCHI y su orquesta

Fascinante y sofisticado, melodioso y rítmico, quedo y exaltado, provocativo y sensual, es el bolero, el ritmo que —por su propia esencia— recuerda siempre los mejores momentos en que la ternura se transforma en emoción... y el éxtasis está hecho de exaltación. En cuanto a los violines —ya vibrantes, ya tristes—, dan suavidad a... escuchar y soñar en nuevos mundos de amor tropical...

Este es, precisamente, el retrato escrito de este disco Odeon, digno de las mejores discotecas. Destácase en él una orquesta que a corto plazo ha de ser la preferida de usted: la orquesta de cuerdas de LEO PERACCHI, que en este disco da una nueva dimensión sonora a los doce boleros más conocidos y aplaudidos que componen este microsurco. Las maracas y bongoes dan la atmósfera tropical que nos envuelve en un irresistible deseo de bailar.

FAZ 1:

1. **BESAME MUCHO**
   (Consuelo Velásquez)
2. **PERFIDIA**
   (Alberto Domínguez)
3. **ANGUSTIA**
   (Orlando Brito)
4. **FRENESI**
   (Alberto Domínguez)
5. **NOSOTROS**
   (Pedro Junco, h.)
6. **SOLAMENTE UNA VEZ**
   (Agustín Lara)

FAZ 2:

1. **FLOR DE LYS**
   (Agustín Lara)
2. **APERTA-ME EM TEUS BRAÇOS**
   (Anisio Silva-Almeida Rego)
3. **VEREDA TROPICAL**
   (Gonzalo Curiel)
4. **ACERCATE MAS**
   (Osvaldo Farrés)
5. **DESESPERADAMENTE**
   (Gabriel Ruiz)
6. **DRY COPACABANA**
   (Vadico)

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FIESTA DE BOLEROS - LEO PERACCHI Y SU ORQUESTA



Terra Ceia Christian School Choir

Celebrate Christmas!

The Terra Ceia Christian School, located in Pantego, North Carolina, was founded in 1940 by a group of Dutch people who settled in the area. The school society has grown to include many Southern families, as well as families who have moved from the Midwest and East Coast.

As a Christian school, Terra Ceia's purpose is to place Christ in the center of all learning and living. Students use God's Word as a basis for studying each subject.

The Terra Ceia Christian School Choir consists of eighteen volunteer students from grades five-twelve, under the leadership of Mara Mulder. Mara has directed the choir for six years and Margaret Vriese, also a teacher at Terra Ceia Christian School, has accompanied it for the past three years. Kathy Robbert, flutist, and Robert Vande Vusse, soloist, are also staff members. Jan Van Staalduinen, soloist in "Mary's Boy-Child," is a student at the school.

It is our hope and prayer that you will be blessed by this presentation. Come — Celebrate Jesus' Birthday with us!!!

Celebrate Christmas!

Terra Ceia Christian School Choir

SIDE ONE

1. Celebrate (Mara Mulder)
2. C'mon Ring Those Bells (Arr. Mara Mulder)
3. O Holy Night (Adam) (Arr. Mulder Vriese)
4. Song of the Littlest Angel (Ruth Artman)
5. Christmas Carol Medley (Arr. Mulder)
   - What Child is This
   - Away in a Manger
   - Silent Night
   - The First Noel
   - Joy to the World



The Terra Ceia Christian School Choir
Route 2 Box 159
Pantego, N.C. 27860
(919) 943-2485

SIDE TWO

1. Here We Come A-Caroling (Arr. Mane Tishman-Curtis Music Press)
2. Carol of the Bells (Arr. Peter J. Wilhousky-Carl Fischer, Inc.)
3. Ding Dong! Merrily on High (Arr. Ruth Artman-Hal Leonard Pub. Co.)
4. Mary's Boy Child (Arr. Mara Mulder)
5. The Innkeeper's Carol (David Eddleman-Shawnee Press, Inc.)
6. Listen to the Music (David Eddleman-Carl Fischer, Inc.)
7. Happy Birthday, Baby Jesus (Clark-Gassman-Lexican Music, Inc.)



The Terra Ceia Christian School Choir held its first recording session for this album on February 6, 1982. On February 13, Mary Derr, a choir member for the past two years, went home to be with her Lord after a brief, unexpected illness.

Because the songs recorded on the album were a special part of Mary's life and because she now "celebrates" in the presence of the Lord, we lovingly dedicate this album to her.

RGR
Roanoke Gospel Recording
Harrison St. P.O. Box 601
Williamston, N.C. 27892

STEREO

California State University, Chico

SYMPHONIC WIND ENSEMBLE

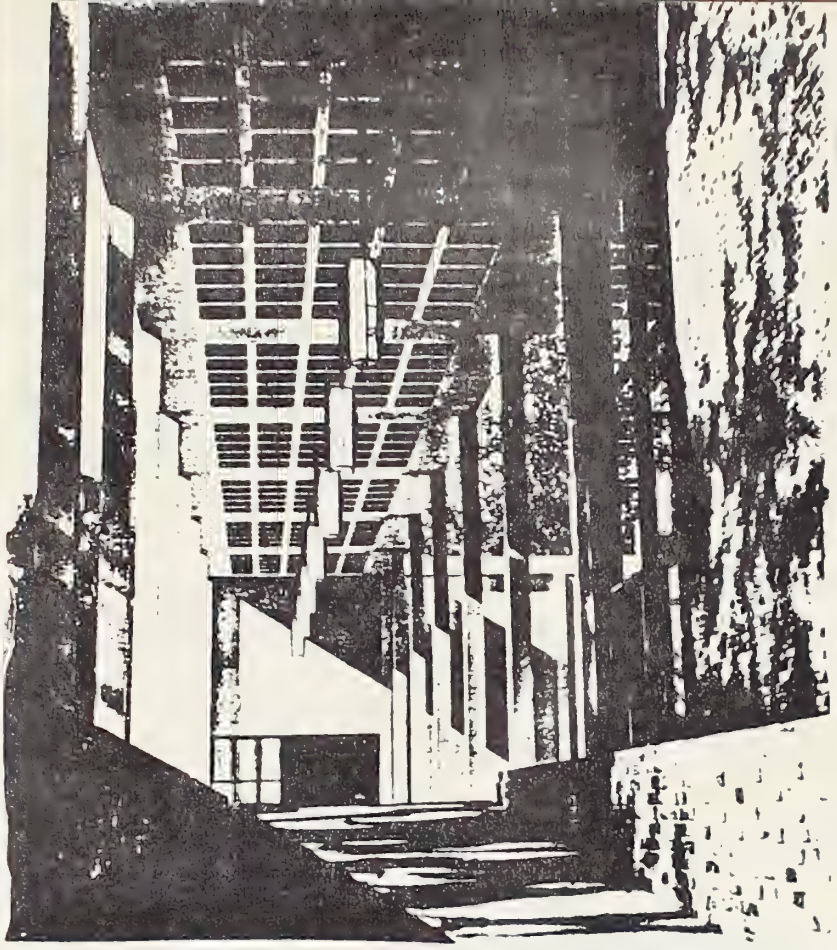
SPRING CONCERT 1976

Daniel Hiestand, Conductor



The Transfer from tape to disk was accomplished at the facilities of United Sound, Inc. by means of the most sophisticated "state-of-the-art" equipment available. The signal was processed via a custom Quad Eight solid-state console which provides eight sets of equalizers and has facilities for adding echo and panning program. Unique design features of this system give precise control to both program signal and lathe automation.

The disk cutting was done on a Neuman VMS 70 computerized lathe with full automation using the Neumann SX 74 cutterhead being driven by the Neumann SAL 74 600watt per channel solid state electronics. The disk was cut to the RIAA specifications and the highest possible standards of the industry have been maintained to assure the listener of receiving the finest recording available. To this end, the full frequency, response, natural balance, and dynamic range have been maintained with the highest possible fidelity.



Spring Tour 1976

DANIEL HIESTAND,

CONDUCTOR

CALIFORNIA STATE UNIVERSITY, CHICO

Symphonic Wind Ensemble

YUBA CITY HIGH SCHOOL. . . . . .MAY 5

WOODLAND HIGH SCHOOL. . . . . MAY 5

SOLANO JUNIOR COLLEGE. . . . . .MAY 6

VACAVILLE HIGH SCHOOL. . . . . .MAY 6

CASTRO VALLEY HIGH SCHOOL. . . . . .MAY 7

MONTGOMERY HIGH SCHOOL, SANTA ROSA. . . . MAY 7

CALIFORNIA STATE UNIVERSITY, CHICO - PAC 144 - MAY 8 & 9

Program

FESTIVE OVERTURE. . . . . .Dimitri Shostakovich
Arr. Hunsberger

PASSACAGLIA AND FUGUE IN C MINOR. . . . . Johann Sebastian Bach
Arr. Falcone

NIGHT SOLILOQUY. . . . . .Kent Kennan

Jani Dixon, flute

MUSIC FOR PRAGUE 1968. . . . . Karel Husa

I. Introduction and Fanfare

II. Aria

III. Interlude

IV. Toccata and Chorale

INTERMISSION

FANFARE from "LA PERI". . . . . Paul Dukas

Robert Slack, Conductor

THREE DANCES from "LES BICHES". . . . . .Poulenc

Dr. George Longazo, Conductor

TWO AMERICAN MARCHES

Law and Order. . . . . .Harry Alford

The Free Lance. . . . . John Phillip Sousa

THE PINES OF ROME. . . . . .Ottorino Respighi
Arr. Duker

I. The Pines of the Villa Borghese

II. The Pines Near a Catacomb

III. The Pines at the Janiculum

IV. The Pines at the Appian Way

– PERSONNEL –

Robert Slack, Student Conductor

FLUTES
Martha Dee
*Jani Dixon
Debbie Grundel
Margaret Merrill
Shawn Moore
Pam Paige
Lynn Rider
Penni Sundkvist
Lori White
Susan Rupe
Lori Watt

OBOES
*Becky Barnhart
Kathy Snodgrass
Carolyn Stuart

BASSOON
Cholly Cetta
*Tom Gettys

SOPRANO CLARINET
Bob Maggiora

CLARINETS
Bobbie Belvin
Donna Boyes
Laurinda Erlich
Karen Funke
*Frank Kibbish
*Carla Kusel
Bob Maggiora
Vicki Ortiz

BASS CLARINET
Martha Maurer

CONTRA BASS CLARINET
Mary Hiestand

ALTO SAXOPHONES
Edward Banes
Kathy Burnham
*Kirk Weller

TENOR SAXOPHONES
Charles Jennings
Dennis Mayfield

BARITONE SAXOPHONE
Larry Grandy

CORNETS
Bill Allen
Gwen Captain
Pat Hilton
*Ted Nelson
Tim Oldham
Bob Slack

TRUMPETS
*Bill Rutherford
Tim Selchau

FRENCH HORNS
Judy Drawsky
Warren Harvey
Pat Mickey
Marc Peter
*Von Phillips
Sue Tomlinson

TROMBONES
*Glen Dawson
Alan Hockenson
Bob Seeley
Jenny Wolf

BASS TROMBONES
*Bill Delgardo
Byron Yerzy

BARITONES
Ray Heberer
George Vest

TUBA
Barry Guerrero
*Steve McGinnis
Craig Vreeken

STRING BASS
Tony Thomas

PERCUSSION
*Mike Eaton
Dan Kinkle
Bob Maggiora
Dave Mickey
Doug Race

PIANO
Ellen Limacher

CELESTA
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HARP
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Julio Iglesias

un hombre solo



CBS

ESTEREO
931-0099

Julio Iglesias

un hombre solo

CARA A

LO MEJOR DE TU VIDA
Manuel Alejandro – Marian Beigbeder

TODO EL AMOR QUE TE HACE FALTA
Manuel Alejandro – Ana Magdalena

INTENTANDO OTRA VEZ ENAMORARTE
Manuel Alejandro – Sandra Beigbeder

PROCURA HABLARLE TÚ
Manuel Alejandro – Marian Beigbeder

QUE NO SE ROMPA LA NOCHE
Manuel Alejandro – Ana Magdalena

CARA B

UN HOMBRE SOLO
Manuel Alejandro – Marian Beigbeder

TE VOY A DEJAR DE QUERER
Manuel Alejandro – Ana Magdalena

EVADIÉNDOME
Manuel Alejandro – Sandra Beigbeder

ALGUIEN
Manuel Alejandro – Marian Beigbeder

EL MAR QUE LLEVO DENTRO
Manuel Alejandro – Sandra Beigbeder

Todas las canciones pertenecen al fondo editorial de SBK SONGS

CBS
ESTEREO
931-0099

Compuesto, orquestado y producido por
MANUEL ALEJANDRO
(Para CBS INTERNATIONAL)

COPRODUCTOR: Dimas Beigbeder

COLABORARON CON SUS IDEAS EN LA PRODUCCION: Joaquín Torres y Humberto Gatica

INGENIERO DE GRABACION (Excepto "El mar que llevo dentro" grabado por Humberto Gatica): Joaquín Torres

INGENIERO DE MEZCLAS (Excepto "Te voy a dejar de querer" y "Que no se rompa la noche" mezclados por Joaquín Torres): Humberto Gatica

FOTOGRAFIAS: Alvaro Rodríguez

DISEÑO CARPETA: Hernán Martínez

IDEA Y COORDINACION DEL PROYECTO: Tomás Muñoz

Mi recuerdo para ella un beso
Cuando quiera
que no piense que me olvido
de mi tierra alguna vez

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Chayito Valdez

La Ganadora
Del Festival
De La Cancion Ranchera
En Mexico



Contiene La Cancion Ganadora

"No Me Pregunten Por El"

La Ganadora
Del Festival
De La Cancion Ranchera
En Mexico



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LADO A

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Lalo Barrera/Ramiro Aguilar
2.45-Hony, S.A.
3.-El Compadrito
C. Lupercio/R. Aguilar/O. Valdez
2.40-Hony, S.A.
4.-Toda La Verdad
Demetrio Vite/2.45-Hony, S.A.
5.-Padre Y Madre
Rafael Rojas Ch./2.42-Roaga

LADO B

1.-La Primera Mujer
Carlos Peña/3.00-Hony, S.A.
2.-Cuando Me Entregas Todo
Ramiro Aguilar/2.40-Hony, S.A.
3.-Lagrimas De Madre
J. Fernando Paz/2.50-Intersong
4.-Tu No Valias La Pena
Ramiro Aguilar/2.45-Hony, S.A.
5.-La Promesa
Cayetano L./3.00-Hony, S.A.

Productor: Otoniel Valdez V.

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April and Susan

SUGGESTIONS AND LYRICS INSIDE



Join In!





SONGS AND STORIES FOR CHILDREN
(AGES 4-10)

SIDE 1

JOIN IN!
I'D GO DANCING
SHAKE! SHAKE! SHAKE!
THE LAUGHING SONG
SNAPPIN' OUR FINGERS
CRUMPLEWETSKIN
LULLABY

SIDE 2

PIZZA
TEDDY BEAR
'ROUND AND 'ROUND
CANOE
HALLOWE'EN
THE SOMETHING
LATKES

MUSICIANS

JOHN ADAMES - Drums and Percussion
JODY GOLICK - Soprano and Tenor Saxophones
APRIL KASSIRER - Vocals, Acoustic Guitars and Percussion on Crumplewetskin
SUSAN MARCUS - Vocals and Hand Claps
BEN MINK - Electric Guitar, Violins and Mandolins
DAVID PILTCH - Stand up Bass on all but Join In and Snappin' Our Fingers
JOHN SHEARD - Piano, Rhodes, Jupiter-8 Synthesizer and back-up vocal on Snappin' Our Fingers
GWEN SWICK - Electric Bass on Join In! and Snappin' Our Fingers
CHRIS WHITELY - Harmonica and Trumpet

CHILDREN'S CHORUS

FENSIDE PUBLIC SCHOOL
Nancy Bond, Tracy Carrier, Felicia Francis, Charlotte James, Lisa Laviolette, Melissa Lawrence, Sveda Parmar, Nancy Velosco
Nancy Bond, soloist on Twinkle, Twinkle (Laughing Song)
Nancy Bond, Melissa Lawrence - back-ups in Lullaby
GRENOBLE PUBLIC SCHOOL
Natalie Altun, Helen Goh, Akoso Holder, Marietta Shelley Parboodial

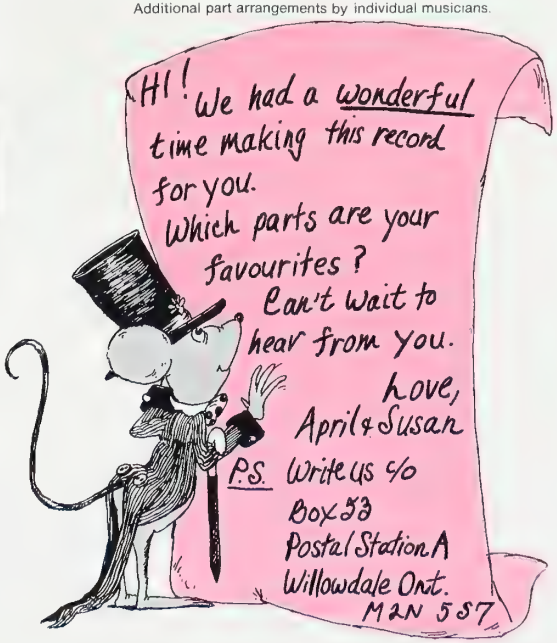
Children rehearsed and conducted by Elizabeth MacRae.
Music Consultant, North York Board Of Education
Additional rehearsals and assistance by Andrea Brown -Grenoble P.S. and Helen Liddle - Fenside P.S.

Produced and Arranged by JACK SCHECHTMAN.
(Juno Award winning producer of 1982's Best Children's Album)

Recorded and Mixed by CHAD IRSCHICK
Additional Arrangement Concepts
Jack Schechtman - Instrumental sections of Latkes
April Kassirer - Join In!, Snappin' Our Fingers, 'Round and 'Round and Lullaby
Chad Irschick - Vocal harmony on Hallowe'en
John Sheard - Special effects on The Something and Hallowe'en
Additional part arrangements by individual musicians.



APRIL is a professional guitarist, banjo player and singer/songwriter. She has done songwriting workshops for the North York Board of Education. Her children's music has been performed by both herself and others on C.B.C. television.





SUSAN is known to families across Canada as "SUSAN" from the MR. DRESSUP television show. (C.B.C.) She is also a professional writer of children's books, radio, television and films.

Album Concept, Art Direction and Design by Linda Kozlowski, Nova Art Studios.
Photography by David Street.
Dragon and Mouse by Linda Roy.
Insert hand-printed by April Kassirer.
Enrichment Suggestions by Susan Marcus.

Recorded at Inception Sound, Downsview, Ontario, 1983.

FOR INQUIRIES ABOUT LIVE BOOKINGS CONTACT
APRIL AND SUSAN
BOX 53, POSTAL STATION A, WILLOWDALE, ONT., CANADA. M2N 5S7

SPECIAL THANKS AND HUGS TO: OUR PARENTS EVE AND ARCHIE KASSIRER, AND RUTH AND BILL SNIDERMAN FOR THEIR LOVING SUPPORT AND ENCOURAGEMENT; TAMMY, LINZZY AND FRIZZY MARCUS FOR THEIR HUGS, KISSES AND HELPFUL COMMENTS; JACK SCHECHTMAN FOR HIS WARMTH, ENTHUSIASM, GOOD NATURE AND EXCELLENT CREATIVE JUDGEMENT; CHAD IRSCHICK FOR HIS UNFAILING ENERGY, SUPPORT AND EXPERTISE; FRANCE TETREAULT, ASSISTANT AT INCEPTION SOUND, FOR HER ORGANIZATIONAL SKILLS AND MANY THOUGHTFULNESSES; FRANCE AND CHAD FOR MAKING A FRIENDLY, LOVELY ENVIRONMENT IN WHICH TO WORK; ALL OUR FANTASTIC MUSICIANS FOR THEIR TALENT AND SENSITIVITY; SUSAN POLLACK SCHECHTMAN FOR THE ASSISTANCE SHE GAVE JACK THROUGHOUT THIS PROJECT AND TO LINDA KOZLOWSKI FOR HER ARTISTRY AND WONDERFUL ENTHUSIASM.

ALL SELECTIONS

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Loeillet · van Eyck · Telemann · Couperin
Carr · Pepusch



Blockflötenmusik
auf Originalinstrumenten

Recorder Music
with Original Instruments

II

1700

TELEFUNKEN

DAS ALTE WERK

BAROCK/BAROQUE

SAWT 9545-A
STEREO

Blockflötenmusik auf Originalinstrumenten II · Recorder Music with Original Instruments II

Seite/Side 1

JEAN BAPTISTE LOEILLET (1680-1730)

Sonate G-dur für Blockflöte und B.c. (10'37)
1. Largo - 2. Allegro - 3. Adagio - 4. Gavotta
Alt-Blockflöte f' von J. Denner, Nürnberg

JAN JACOB VAN EYCK (um 1590-1657)

Batali (4'35)
Tenor-Blockflöte c' von P. I. Bressan, Gemeentemuseum Den Haag

Variationen über ‚Doen Daphne d'over schoone maeght'
Sopran-Blockflöte c'' von W. Beukers, Museum Amsterdam (8'30)

ROBERT CARR (17. Jahrh.)

Divisions upon an Italian Ground (2'35)
aus „The Delightful Companion" 1686,
für Alt-Blockflöte und B. c.
Alt-Blockflöte f' von R. Wijn, Nijmegen

Seite/Side 2

GEORG PHILIPP TELEMANN (1681-1767)

Fantasie F-dur für Flöte (solo) (4'08)
1. Alla francese - 2. Presto

Fantasie d-moll für Flöte (solo) (3'44)
1. Largo, Vivace, Largo, Vivace - 2. Allegro
Alt-Blockflöte f' von I. H. Rottenburgh, Brüssel um 1700

FRANÇOIS COUPERIN (1668-1733)

Le Rossignol en amour (7'25)
aus „Pièces de clavecin" Livre 3 1722, Quatorzième Ordre
Sopranino-Blockflöte in f'' von Denner, Nürnberg um 1700

(DR.) JOHANN CHRISTOPH PEPUSCH (1667-1752)

Sonate Nr. 4 F-dur für Alt-Blockflöte und B.c. (6'56)
1. Adagio - 2. Allegro - 3. Adagio - 4. Giga
Alt-Blockflöte f' von van Heerde, Holland

Frans Brüggen, Blockflöte/recorder · **Anner Bylsma,** Barockvioloncello/baroque violoncello · **Gustav Leonhardt,** Cembalo/harpsichord

Jean Baptiste Loeillet (1680–1730) entstammt einer weitverzweigten, gegen 1700 im flämischen Raum um Gent ansässigen Musikerfamilie. Seine Sonate G-dur wurde zusammen mit elf weiteren 1705 in Amsterdam gedruckt. Dem Typ nach entspricht sie zwar noch der sonata da chiesa mit der Satzfolge langsam-schnell-langsam-schnell, aber die Aufnahme der Gavotte als letzten Satz zeigt bereits den zunehmenden Einfluß suitenhaft-tänzerischer Elemente.

In die Zeit des Frühbarock gehören die Blockflötensoli des sonst kaum bekannten *Jan Jacob van Eyck* (um 1590-1657), einem Blinden, der auf dem Kirchhof die Besucher durch sein - scheinbar virtuoses - Flötenspiel unterhielt. Seine „Batali" aus dem „Fluyten Lusthof" - sind eine Folge von „kriegerischen" Signalen und Gesängen mit dem Titel der heutigen holländischen Nationalhymne „Wilhelmus van Nassaue". Das 17. Jahrhundert prägte für solche überall beliebten Stücke die Bezeichnung „Feld- oder Schlachtmusik". Die Variationen über „Doen Daphne d'over schoone maeght" sind kleine Kabinettstücke der Veränderungskunst.

Von dem ebenfalls erwähnten englischen Kleinmeister *Robert Carr* aus dem 17. Jahrhundert stammen die „Divisions upon an Italian Ground" (1686). Das sehr kurze, reizvolle Stück ist auf einer ostinat sich wiederholenden Baßfigur aufgebaut, über die sich die Flötenstimme mit kleinen Variationen in ausdrucksstarker melodischer Führung bewegt.

Georg Philipp Telemanns (1681-1767) 12 Fantasien für Flöte solo (1732/33) finden in den zwischen 1732 und 1735 veröffentlichten Sammlungen von unbegleiteten Fantasien für Violine, Baßgambe und Klavier ihre Gegenstücke. Telemann gibt seinen Fantasien einen locker gefügten, scheinbar mit leichter Hand improvisierten formalen Rahmen. In dem F-dur-Stück läßt er im ersten Satz „alla francese" die französische Ouvertüre mit ihren pompösen, scharf punktierten Rhythmen am Anfang und Schluß anklingen. Auch ihr bewegter, kontrastierender Mittelteil fehlt nicht. Ein kurzes sprungreiches Presto schließt sich an. In der Fantasie d-moll ist der einleitende Satz vierteilig gegliedert. Je einem Miniatur-Largo von wenigen Takten Länge mit ausgehaltenen Spitzentönen folgt ein virtuoses kleines Vivace.

Vom 16. Jahrhundert bis zur Gegenwart (z. B. Olivier Messiaen) haben sich Komponisten immer wieder von Vogelrufen zu ihren Werken inspirieren lassen. Daß die Nachtigall als Vogel der Liebenden oft zu besonders poetischen Stücken animiert hat, zeigt *François Couperins* (1668-1733) „Le Rossignol en amour" (1722). Kapriziös und verzierungsreich entfaltet sich seine Melodie, um schließlich auf dem Höhepunkt das Schlagen der Nachtigall zu imitieren.

Handfester und weniger verspielt bietet sich die Sonate F-dur des gebürtigen Berliners *Johann Christoph Pepusch* (1667-1752) dar. Er fand in England eine neue Heimat und ist vor allem durch seine „Bettleroper" musikgeschichtlich ein Begriff geworden. Seine zahlreichen Trio- und Solosonaten für Flöte, Oboe und Violine erfreuen sich noch heute in musikalischen Liebhaberkreisen großer Beliebtheit. Die kleine F-dur-Sonate folgt dem bewährten Schema der Kirchensonate. Klangvoll, mitunter sogar etwas archaisierend im Stil, sind die langsamen Sätze entworfen. Ihnen steht das Allegro an zweiter Stelle mit seinen munteren Themensprüngen und die sequenzenreiche, hurtig laufende Giga italienischen Typs als Schlußsatz gegenüber. *Lothar Hoffmann-Erbrecht*

Jean Baptiste Loeillet (1680-1730) belonged to a widely ramified family of musicians that had settled in the Flemish region around Ghent towards 1700. His Sonata in G major was printed in Amsterdam in 1705, together with eleven others. In its type it still corresponds to the 'sonata di chiesa' with the sequence of movements slow-quick-slow-quick, though the inclusion of a gavotte as the last movement already shows the increasing influence of dance-like suite elements.

The recorder solos of *Jan Jacob van Eyck* (ca. 1590-1657) belong to the early baroque period. Hardly known apart from these, he was a blind musician who used to entertain visitors to the church in the churchyard with his - apparently virtuoso - recorder playing. His "Batali" - from the "Fluyten Lusthof" - are a sequence of "martial" signals and songs bearing the title of the present-day Dutch national anthem: "Wilhelmus van Nassaue". The 17th century coined the description "field or battle music" for such pieces, which enjoyed widespread popularity. The Variations of "Doen Daphne d'over schoone maeght" are little masterpieces of the art of variation.

From the likewise rarely mentioned *Robert Carr*, a lesser English master of the 17th century, we have the "Divisions upon an Italian Ground" (1686). This very brief, charming piece is built on a constantly repeated bass figure over which the recorder part moves with little variations and an expressive melodic line.

The Twelve Fantasies for Solo Flute (1732/33) by *Georg Philipp Telemann* (1681-1767) find their counterparts in the collections of unaccompanied fantasias for violin, bass viola da gamba and keyboard published between 1732 and 1735. Telemann gives his fantasies a loosely constructed formal framework, as if improvised with an easy hand. In the F major work he lets the French overture, with its pompous, sharply dotted rhythms, be heard at the beginning and the end of the first movement, "alla francese". Its quicker, contrasted middle section is also to be found here. There then follows a Presto full of leaps. In the Fantasie in D minor the opening movement is divided into four sections. Two miniature Largos, only a few bars in length, with sustained notes in the highest register, alternate with two little virtuoso Vivaces.

From the 16th century down to the present day (e.g. Olivier Messiaen) composers have continually been inspired by birdsong. That the nightingale, as the bird of lovers, has frequently given rise to particularly poetic pieces is illustrated by "Le Rossignol en amour" (1722) by *François Couperin* (1668-1733). Its melody unfolds itself capriciously and with rich embellishment, finally reaching a climax with the imitation of the song of the nightingale.

A firmer and less playful impression is conveyed by the Sonata in F major by *Johann Christian Pepusch* (1667-1752), a native of Berlin who made his home in England and earned a place in musical history above all through his "Beggar's Opera". His many trio and solo sonatas for flute, oboe and violin still enjoy great popularity in amateur musical circles. The little F major Sonata follows the well-tried pattern of the church sonata. The slow movements are conceived with full tone, at times even in archaic style. In contrast to them, the second movement is an Allegro with lively thematic leaps, and the finale an Italianate Gigue rich in sequences and impetuous in its motion.

Titelseite: Job Andriaenz Berckheyde (1630-1693 Harlem) „Selbstportrait im Atelier"
Weitere Abbildungen: Archiv für Kunst und Geschichte, Berlin
Frontispiece: Job Andriaenz Berckheyde (1630-1693 in Harlem) "Self-portrait in the atelier"
The other pictures: Archiv für Kunst und Geschichte, Berlin

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THE GOLDEN HITS OF COUNTRY AND WESTERN STARS

BY YOUR FAVORITE ARTISTS

Cover design by: Norman Art Studio, Chicago

SIDE ONE

TAKE ME BACK TO TULSA/George Jones
(Wills-Duncan) Peer International BMI 2:06

THE GREATEST ONE OF ALL/
Melba Montgomery
(Georgie Riddle) Glad Music BMI 2:36

SIGNAL OF THE BANJO/Bill Harrell
(S. Hobbs) Allendale Music BMI 1:58

I MAKE EXCUSES/Judy Lynn
(D. Rollins-J. Lynn) Glad Music BMI 2:22

IT'S A SIN/Leroy Holmes
(F. Rose-Z. Turner) Milene Music Inc. ASCAP 3:12

I'M MOVIN' ON/Al Caiola
(Snow) Hill & Range Songs, Inc. BMI 2:11

SIDE TWO

HELLO OPERATOR/Judy Lynn
(W. Stewart-C. Alridge) Glad Music BMI 2:36

HE'LL HAVE TO GO/Leroy Holmes
(J. Allison-A. Allison) Central Songs, Inc. BMI 3:03

TIME CHANGES EVERYTHING/George Jones
(T. Duncan) Peer International BMI 2:50

WHAT'S BAD FOR YOU IS GOOD FOR ME/
Melba Montgomery
M. Montgomery-G. Montgomery) Glad Music BMI 2:12

BYE BYE LOVE/Al Caiola
(F. Bryant-B. Bryant) Acuff Rose Publications BMI 2:20

ORANGE BLOSSOM SPECIAL/Bill Harrell
(G. Perry) Acuff Rose Publications BMI 2:23

★★★

This album merges the talents of six of Country Music's greatest contemporary artists: BILL HARRELL, fresh off his success with his Bluegrass music; AL CAIOLA, always a constant favorite with his talented guitar; LEROY HOLMES, with all time favorite singing groups and orchestra; GEORGE JONES, the country boy out of Vidor, Texas, who has arrived at the pinnacle of the country music world and is generally acknowledged to be the top C & W recording artist of the day; JUDY LYNN, the vivacious young Miss America hopeful, talented songwriter and star of her own Last Vegas review; and MELBA MONTGOMERY, a songwriting Miss from Alabama who has propelled herself to the fore as one of the leading Country singers of contemporary times.

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Selections included in this album have appeared in other collections.

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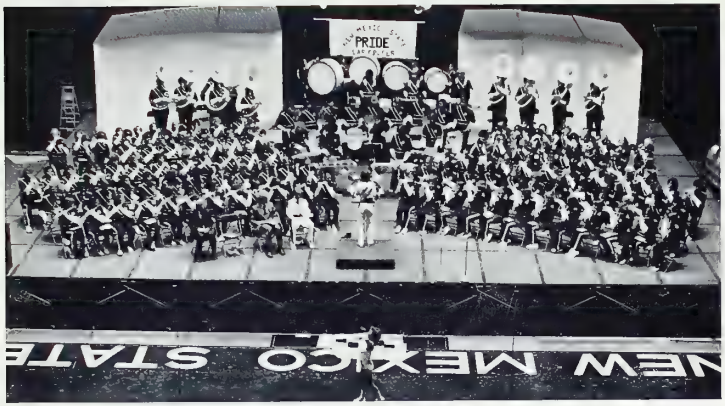
1981-82
NEW MEXICO STATE UNIVERSITY
PRIDE MARCHING BAND

Jerry Hoover, Director of Bands
Dr. Kenneth Singleton, Associate Director of Bands



1981-82
NEW MEXICO STATE UNIVERSITY
PRIDE MARCHING BAND

Jerry Hoover, Director of Bands



SIDE A

Run On And Aggie Fight Song
Strike Up The Band
Nine to Five
Sweet Georgia Brown (Drum Line)
Peanut Vendor (Trombone Trio)
Grand Entry Swing March
Evita Medley
Chump Change
Caravan
When Johnny Comes Marching Home

SIDE B

In The Hall Of The Mountain King (Tuba Feature)
Gentle On My Mind
Cotton Eyed Joe
Ghost Riders In The Sky
Dueling Banjos (Drum Line)
Tijuana Taxi (Trombone Trio)
Rockin' In The Paradise
Linger Awhile
Sweet Georgia Brown (Drum Line)
Elvira — Cadence — Aggie Fight Song
Dueling Banjos (Drum Line)

PRIDE BAND STAFF

A SPECIAL THANKS TO ..

NEW MEXICO STATE UNIVERSITY PRIDE BANDS

Recorded and Produced by
Educational Recording Service

BAND PERSONNEL

FLUTES

- Sue Ahlert, Erie, Pennsylvania
Yolanda Apodaca, Los Lunas, New Mexico
Laura Burnette, Albuquerque, New Mexico
Yvonne Chavez, Alamogordo, New Mexico
Linda Goodman, El Paso, Texas
Becky Howell, Thoreau, New Mexico
Angela Ivie, Dulce, New Mexico
Roxanna Martinez, Gallup, New Mexico
+ Terry Primm, Russellville, Arkansas
Eileen Theimer, Las Cruces, New Mexico

CLARINETS

- Janet Bacon, Mesa Park, New Mexico
Donna O'Bryant, Clayton, New Mexico

SAXOPHONES

TRUMPETS

- Steve Arnold, Las Cruces, New Mexico
Doug Buhrman, Las Cruces, New Mexico
Becky Griffith, Las Cruces, New Mexico
Roger Henderson, Los Alamos, New Mexico
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Mike Baros, Albuquerque, New Mexico

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QUEENS

TWIRLER

FLAGS

PRIDETTES

DRUM MAJORS

FOY WILLING

AND THE RIDERS OF THE PURPLE SAGE

SING "THE NEW SOUND OF AMERICAN FOLK"



FIREBALL MAIL
KISSES SWEETER THAN WINE
JUST BECAUSE
LIVE AND LET LIVE
WHEN MY BLUE MOON TURNS TO GOLD
FIVE HUNDRED MILES

OLD LONESOME TRAIN
DARK AS A DUNGEON
NEVER LET ME CROSS YOUR MIND
SOMEONE WON YOUR HEART
PINS AND NEEDLES
I CRIED MYSELF TO SLEEP

jubilee jg HI FI

JGM 5028

jubilee JG HI FI
5028

FOY WILLING and THE RIDERS OF THE PURPLE SAGE SING THE NEW SOUND OF AMERICAN FOLK

SIDE 1

FIREBALL MAIL (Floyd Jenkins: Milene Music Inc. ASCAP)	1:45
KISSES SWEETER THAN WINE (Public Doman)	2:35
JUST BECAUSE (Sid Robin: Leeds Music ASCAP)	2:12
LIVE AND LET LIVE (Walker-Sullivan: Peer International ASCAP)	2:48
WHEN MY BLUE MOON TURNS TO GOLD (Walker-Sullivan: Peer International ASCAP)	2:50
FIVE HUNDRED MILES (Hedy West-Bobby Bare-Charlie Williams: Friendship Music Corp. & Central Songs BMI)	2:48

SIDE 2

OLD LONESOME TRAIN (Foy Williams: Keystone Music ASCAP)	2:32
DARK AS A DUNGEON (Merle Travis: American Music BMI)	2:50
NEVER LET ME CROSS YOUR MIND (Foy Willing: Keystone Music ASCAP)	2:25
SOMEONE WON YOUR HEART (Foy Willing: Leeds Music ASCAP)	3:12
PINS AND NEEDLES (Floyd Jenkens: Milene Music Inc. ASCAP)	2:30
I CRIED MYSELF TO SLEEP (Foy Willing-Sid Robin: Leeds Music ASCAP)	3:08

Saddle up, Folks, or hitch on and hold tight. Foy Willing and his Riders of the Purple Sage take a jog-trot through a wide variety of the kind of songs American Folk have listened to, sung along with and loved.

You'll recognize many of the landmarks of our musical past — songs made famous by such artists as the Weavers, Roy Acuff, Wiley and Gene, Merle Travis and Bobby Bare. Foy Willing pays tribute to such as these American Country and Folk Singers with fine new arrangements of *Kisses Sweeter Than Wine, Fireball Mail, When My Blue Moon Turns To Gold, Dark As A Dungeon* and *Five Hundred Miles.*

The Riders of the Purple Sage are one of the most-famed of all groups who have been seen and heard on stage, screen, radio and television. *Foy Willing* is one of America's outstanding singers of country, western and folk songs. He is also one of our leading authorities in the field of American Folk Music and the arranger who created the unique sound and blend of the Riders.

New voices have been added. *Mary Ford,* who made great record hits with *Vaya Con Dios, How High The Moon, Tennessee Waltz* and others, stimulates the outing and *Bobby Summers,* Mary's brother and a fine guitarist, is now part of this talented group. Listen to *Just Because.* You'll recognize Mary immediately.

American Folk Music is a varied lot. Foy Willing has made a wide and practical selection here. The Riders of the Purple Sage sing Country, Western and out-and-out Folk. They have also added some new songs written by Foy Willing. The choice of material adds up to no rambling affair. This list leads us on a well-planned and beautifully-guided tour.

The Group is as well-known as some of the songs they sing and made famous. *Foy Willing and his Riders of the Purple Sage* have been one of the great and recognized sounds of country, western and folk songs for quite some time now. Listen to their new and exciting approach to the collection in this album. You'll have a most enjoyable time.

Notes By Mort Goode

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ESTEREOFONICO

VIEJAS CANCIONES
EN LA VOZ, EL PIANO Y EL ESTILO DE

Alci Acosta

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VOL VI



NO ME DIGAN COBARDE
VAMOS JUGANDO IGUALES
QUE PASO?
AMOR PERDIDO
ESTATUA DE MARMOL

POBRE GAVIOTA
ALMA NEGRA
LAGRIMAS NEGRAS
ALMA TUMAQUEÑA
QUE ES LO QUE PASA

LADO 1

NO ME DIGAN COBARDE - Bolero
G. Venegas - Lloveras

VAMOS JUGANDO IGUALES - Bolero
D. R. de A.

QUE PASO? - Bolero
E. Cortázar - M. Esperón

AMOR PERDIDO - Bolero
Pedro Flores

ESTATUA DE MARMOL - Bolero
G. Montes

LADO 2

ALMA NEGRA - Bolero
Gabriel Raymond - León de La Roca
Sono-Inter

POBRE GAVIOTA - Bolero
Rafael Hernández

LAGRIMAS NEGRAS - Bolero
Miguel Matamoros

ALMA TUMAQUEÑA - Bolero
G. Garcés

QUE ES LO QUE PASA - Bolero
Julio Gutiérrez

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Grabado en los Estudios de SONOLUX-Medellin
por: Javier Yepes y Horacio López
Corte: Javier Yepes Y.
Producción: "Sonolux"

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VIEJAS CANCIONES
EN LA VOZ,
EL PIANO
Y EL ESTILO DE

Alci Acosta

Stereo

WFC-106

PRAISE THE LORD



THE WITNESSES FOR CHRIST

SIDE ONE

1. **LET EVERYTHING THAT HATH BREATH** (2:20)
   (Joe Robinson)
2. **IF YOU ABIDE IN ME** (3:35)
   (Dieter Kuhn, Arr. J. Robinson)
3. **JUST AS I AM** (4:00)
   (Public Domain, Arr. J. Robinson)
4. **STEAL AWAY TO JESUS** (2:40)
   (J. Robinson)
5. **LET MY LIFE BE A BLESSING (Solo)** (2:50)
   (J. Robinson)



SIDE TWO

1. **TRUST IN THE LORD** (2:14)
   (J. Robinson)
2. **WE KNOW THAT ALL THINGS** (3:10)
   (J. Robinson)
3. **DEEP RIVER (Solo)** (4:45)
   (Traditional, Arr. L. Dunn)
4. **WORKING ON THE BUILDING** (2:40)
   (Traditional, Arr. J. Robinson)
5. **GOD BLESS YOU** (4:10)
   (J. Robinson)

We *PRAISE THE LORD* for

The power of the *HOLY SPIRIT* for the inspired gift of these original songs and arrangements.

Pastor Dieter Kuhn of Barrington, Illinois for his vision and encouragement in the production of this album.

Steve Shafer for his charts, rehearsals, studio direction and superb musical input.

Mal Davis for his sensitive and acutely clear recording, mixing and editing of these songs.

Dave Sterner for his excellent artistry on the percussions (drums).

Vic Fink for the support of his God-given talent upon the string bass and electric bass guitar.

Calvin Person for the photographic material used on the front and back covers of this album.

Each one of you who will take this album into your home. May you be richly blessed as you listen to us *PRAISE THE LORD* in songs.

Joe Robinson and Leo Dunn

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Background music scored and conducted by LIONEL NEWMAN
plus
4 great songs by
ANN-MARGRET
"HIS MASTER'S VOICE"
RCA VICTOR
AN ORIGINAL SOUNDTRACK RECORDING
Impreso en México
LOC-1101

Música Original
de la Película

EN BUSCA del PLACER

Entre el encanto y la belleza de la España moderna y el esplendor de sus villas, iglesias y del famoso museo Del Prado, Twenty Century-Fox ha filmado una aventura alegre y romántica. Tres de las estrellas jóvenes más bellas de Hollywood, Ann-Margret, Carol Lynley y Pamela Tiffin, tienen papeles estelares, al lado de Tony Franciosa y Gardner McKay.

La variada música de **EN BUSCA DEL PLACER** refleja tanto el fascinante ambiente español como las románticas aventuras de tres jóvenes parejas, conforme sus sentimientos se entretejen y cambian, corroborando aquello de que el amor verdadero nunca es uniforme. Junto con la música compuesta y dirigida por Lionel Newman y su asociado Alexander Courage, hay cuatro canciones de Sammy Cahn y James Van Heusen, cantadas por Ann-Margret.

LA HISTORIA

Fran Hobson *(Ann-Margret)*; Maggie Williams, una nueva cantante y bailarina *(Carol Lynley)*; una secretaria y estudiante de arte, Susie Higgins *(Pamela Tiffin)*, están en busca de un tormentoso romance en Madrid. El "escogido" de Fran es un joven doctor, Andrés Briones *(Andre Lawrence)*, a quien conoce casualmente; Maggie está enamorada de su jefe Paul Barton *(Brian Keith)* que es casado, aún cuando es el periodista Pete Stenello *(Gardner McKay)* su pareja lógica, a pesar de todos sus problemas; Susie está loca por Emilio Lacayo, el joven y rico español *(Tony Franciosa)*. En una serie de rápidos acontecimientos, todos en un fondo de ambiente español en Madrid y sus alrededores, los problemas románticos de las tres parejas finalmente se solucionan. El argumento se enfoca desde un principio en una fiesta, cuando Fran interpreta en un estilo flamenco modificado, la canción norteamericana **EN BUSCA DEL PLACER**. Más tarde, mientras vive un tormentoso idilio con Andrés, ella canta **EL SIGUIENTE TIEMPO** y otra preciosa canción, **MUSICA PARA ENAMORADOS**, en otra escena al lado de Andrés. Maggie, mientras tanto, después de una serie de sinsabores, decide que Pete es el muchacho que le conviene, al mismo tiempo que Susie parece tener éxito en dominar al encantador pero indómito Emilio. La felicidad y los sueños de amor llenan la atmósfera cuando Fran canta finalmente **ALGO EN QUE PENSAR.**

NOTA IMPORTANTE—Este es un disco "Nuevo Ortofónico" Alta Fidelidad, diseñado para tocarse en los aparatos de hoy y mañana
Si lo escucha en su actual aparato, obtendrá una finísima calidad de sonido. En un tocadiscos "Estereofónico" es aún más brillante y "viva" esta sensación. Ud. puede comprar este disco hoy, sin temor a las innovaciones del futuro.



ANN-MARGRET, *una de las jóvenes estrellas más solicitadas de Hollywood, ha filmado una impresionante lista de películas, entre las que se encuentran "A POCKETFUL OF MIRACLES", "STATE FAIR", "BYE BYE BIRDIE", "VIVA LAS VEGAS" con Elvis Presley y "KITTEN WITH A WHIP". Su carrera pasó vertiginosamente desde cantante en un grupo estudiantil en la Universidad de Northwestern, hasta una parte al lado de George Burns en Las Vegas, al programa de televisión de Jack Benny y a su fulgurante carrera en el cine. En el papel de Fran Hobson en la película "* ***EN BUSCA DEL PLACER****", Ann-Margret interpreta cuatro nuevas canciones de Cahn-Van Heusen.*

RCA VICTOR

LOC - 1101

20th Century-Fox presents

ANN-MARGRET · TONY FRANCIOSA

CAROL LYNLEY · GARDNER McKAY · PAMELA TIFFIN

ANDRE LAWRENCE · GENE TIERNEY · BRIAN KEITH

PRODUCED BY DAVID WEISBART · DIRECTED BY JEAN NEGULESCO · SCREENPLAY BY EDITH SOMMER

Background Music Scored and Conducted by
LIONEL NEWMAN
Associate ALEXANDER COURAGE

Lyrics by Sammy Cahn · Music by James Van Heusen

Cinemascope • COLOR by DeLuxe

LADO 1

MADRID
(Alex Courage)

EN BUSCA DEL PLACER "The Pleasure Seekers"
(Sammy Cahn - James Van Heusen)

LUNA AZUL CHA - CHA "Blue Moon Cha - Cha"
(Richard Rodgers - Lorenz Hart)

EL SIGUIENTE TIEMPO "Next Time"
(Sammy Cahn - James Van Heusen)

BOSSA NOVA ROMANTICO "Romantic Bossa Nova"
(Lionel Newman)

MOMENTO SUBLIME "Tender Moment" (Adiocita)
(Lionel Newman)

EN BUSCA DEL PLACER BOSSA NOVA
"The Pleasure Seekers Bossa Nova"
(Sammy Cahn - James Van Heusen)

ZIG - A - DIG - A - DING - BOOM - BAH
(Jeanne Caroll)

LADO 2

ADIOCITA
(Lionel Newman)

ALGO EN QUE PENSAR "Something to Think About"
(Sammy Cahn - James Van Heusen)

LA TERRAZA "The Terrace"
(Herbert Spencer)

COSTA DEL SOL
(Sammy Cahn - James Van Heusen)

MUSICA PARA ENAMORADOS
"Everything Makes Music When You're In Love"
(Sammy Cahn - James Van Heusen)

MUSEO DEL PRADO "Prado Museum"
(Lionel Newman)

FINAL DE EN BUSCA DEL PLACER
"End Title The Pleasure Seekers"
(Sammy Cahn - James Van Heusen)

Impreso en México

LITO EN SIGNOS DE MEXICO, S. A. DE C. V

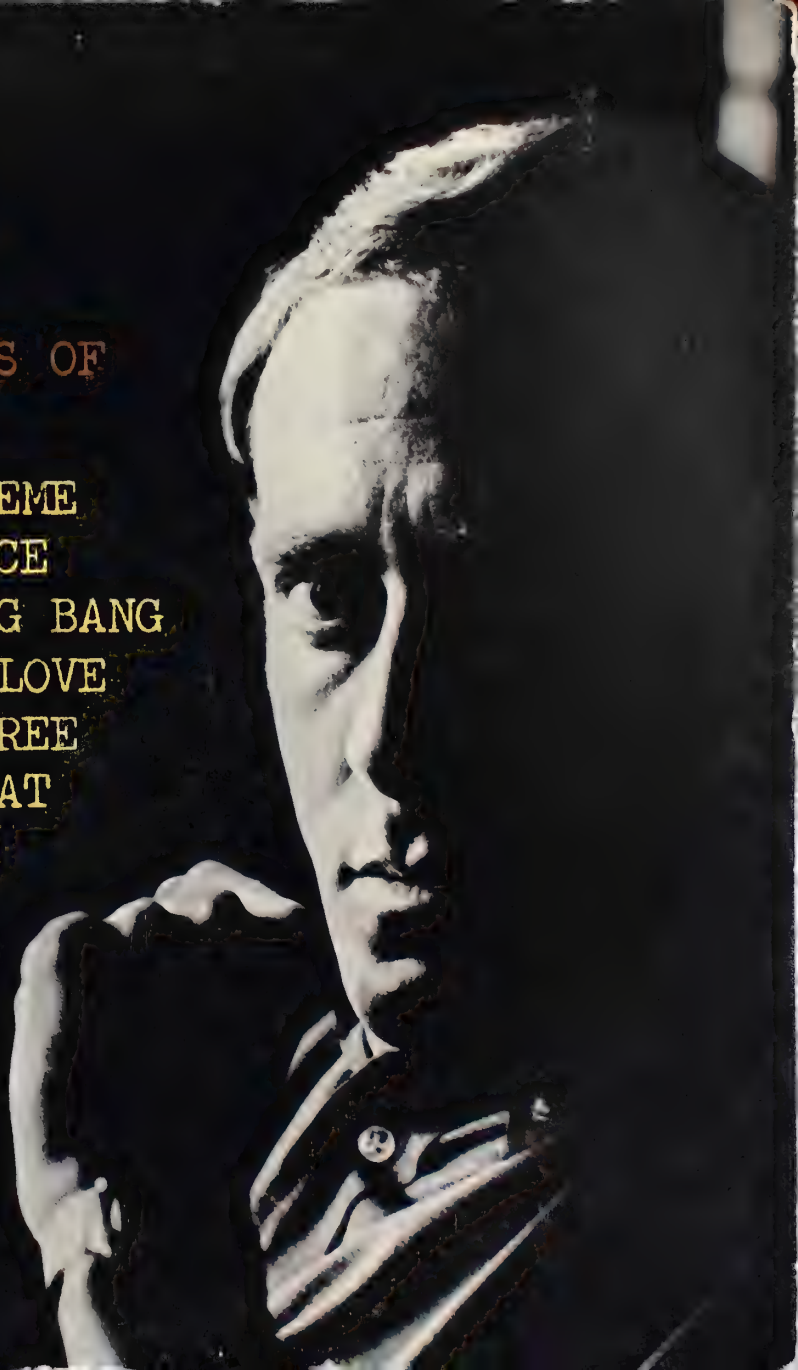
【Stereo】
SONX 60043

CBS SONY

007

GREAT MOVIE SOUNDS OF JOHN BARRY

THE JAMES BOND THEME
YOU ONLY LIVE TWICE
MR. KISS KISS BANG BANG
FROM RUSSIA WITH LOVE
THEME FROM BORN FREE
THEME FROM KING RAT
WEDNESDAY'S CHILD
THE WRONG BOX
IPCRESS FILE
THUNDERBALL
GOLDFINGER
THE KNACK
THE CHASE
007



007 ジョン・バリーの世界

GREAT MOVIE SOUNDS OF JOHN BARRY

ジョン・バリー指揮・管弦楽団

JOHN BARRY AND HIS ORCHESTRA



SIDE A

1 ジェームス・ボンドのテーマ THE JAMES B[illegible] THEME 2'53"
（「007は殺しの番号」より）

2. 007は二度死ぬ YOU ONLY LIVE TWICE 2'38"
（同名映画より）

3 007／サンダーボール作戦 THUNDERBALL 3'13"
（同名映画より）

4 007／ゴールドフィンガー GOLDFINGER 4'23"
（同名映画より）

5 ミスター・キス・キス・バン・バン MR. KISS KISS [illegible]
（「007／ゴールド・フィンガー」より）

6 ロシアより愛をこめて FROM RUSSIA WITH LOVE [illegible]
（「007危機一発」より）

7 007 DOUBLE-O-SEVEN(007) 2'14"
（「007危機一発」より）

SIDE B

1 野性のエルザ THEME FROM BORN FREE 2'46"
（同名映画より）

2 国際諜報局 IPCRESS FILE 3'53"
（同名映画より）

3 さらばベルリンの灯 WEDNESDAY'S CHILD 2'
Theme from "The Quiller Memorandum"
（同名映画より）

4 ナック THE KNACK 2'53"
（同名映画より）

5 逃亡地帯 THE CHASE 3'13"
（同名映画より）

6 「キング・ラット」のテーマ THEME FROM KING RAT 4'13"
（同名映画より）

7. 間違った箱 THE WRONG BOX 2'34"
（同名映画より）

¥2,100

WR-8146

THE SKY'S THE LIMIT

Leon Patillo



myrrh.

I'VE HEARD THE THUNDER
SECURITY
LIFE IS WHAT YOU MAKE IT
COME TO RECEIVE
JESUS
LOVE CALLING
FEAR NOT
SING UNTO THE LORD
THE SKY'S THE LIMIT
SMALL STILL VOICE

0 7502-18146-1



This recording is also available on BASF Chrome Cassette. A&M RECORDS, INC., P.O. Box 118, Hollywood, California 90028 Manufactured And Distributed by A&M Records, Inc.

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A&M RECORDS
WR-8146

THE SKY'S THE LIMIT

Leon Patillo

I'VE HEARD THE THUNDER

I want to make you happy if it's the last thing I do
I want to give you joy like no one else can do
And though you mean more to me than anything or anyone else
Yet I can be so independent thinking only of myself

(Chorus)
And I've heard the thunder
I've seen the lightning turn night into day
I've felt the spirit move
Still I try to do things my way

And though I love our relations
And will defend it to the end
A part of me keeps refusing to totally give in

(Chorus)

I've heard the thunder
I've seen the lightning
I've felt the spirit

And even though I love you, love you so sincerely
Sometimes the voice of misbehavior can get the best of me

(Chorus)

I've heard the thunder
Oh I've heard the thunder
I've seen the lightning turn night into day
I've felt the spirit move
Still I try to do things my way

(Repeat chorus twice)

SECURITY

When a man has found a wife
He has found a good thing for his life
And the woman will agree
Companionship has made her feel so complete

(Chorus)
With you and me and the Lord up above
We have security we have security

You fill my life with so much joy
I can't even remember how I was before
And though sometimes we disagree
You still know that I love you and you love me

(Chorus)

(Bridge)
What God has joined together, let no man put asunder
Nothing can separate you from me
I worship and adore you put no one else before you,
This is my vow to you my love through all eternity

And now at last I understand
Our love was made in heaven before the worlds began
And as we dream as lovers do
I pray that all we hope for will come true

(Repeat chorus three times)

LIFE IS WHAT YOU MAKE IT

(Chorus)
Life is what you make it
It is all up to you
Life is what you make it
All of your dreams can come true

Everyone has a favorite place with a quiet atmosphere
Find a spot and stay a while get direction clear
New ideas will flood your mind
Let them overflow
Choose the one you know is right
Watch how you grow

(Chorus)

Voices call out to you they may criticize
Follow your dreams with all of your heart
No compromise

(Repeat chorus twice)

COME TO RECEIVE

I have come to receive
I have come to receive
I have come to receive from the Lord
And it feels so good like I knew it would
I have come to receive from the Lord

(Repeat vs I)

You have satisfied my soul
You have satisfied my soul
You have satisfied my soul everyday
And the least that I can do set aside this day for you
You have satisfied my soul everyday

(Repeat vs II)

(Repeat vs III)

(Repeat vs I)

I just want to say thank you, thank you, thank you, thank you Jesus
Thank you thank you, thank you, thank you Jesus
Thank you, thank you, thank you, thank you Jesus
Your goodness to me

(Repeat vs I twice)

J.E.S.U.S.

J E S U S He's my Lord and King
J E S U S He's my everything
J E S U S He's my Lord and King
J E S U S my everything

Life was a disaster
Until I met you
I just want to thank you
For all you've brought me through
This new direction
Has really helped me see
All you've ever wanted
Was the very best for me

(Chorus)

I don't know why Jesus loves me
Don't understand that kind of love
All that I know He didn't give up on me
Even though I resisted so

(Chorus)

J E S U S
J E S U S
JESUS JESUS JESUS JESUS
JESUS JESUS JESUS JESUS

(Repeat chorus twice)

LOVE CALLING

(Chorus)
Earth people (this is love)
Please come in (this is love calling earth)
I am not alien
This is love calling (this is love)
Please come in (this is love calling earth)
I want to be your friend

I have been around you
Since the world began
I have even visited you
And walked upon your land
I have known your leaders
Down through history
Some have made an effort
To communicate with me

(Chorus)

I don't want to harm you
It's the last thing on my mind
I just want to share my love with all of mankind
When your heart is broken
And the world has been unkind
I'll pick up the pieces
And I'll give you peace of mind

(Bridge)
(This is love)
(This is love calling earth)
(Come in come in) (This is love)

(Repeat Bridge)

Scientists are seeking immortality
Astronauts are searching the skies for our destiny
It's not complicated what this planet needs
Love is still the answer to life's mystery

(Repeat chorus twice)

FEAR NOT

Fear not fear not
Lord God is with you
Fear not, fear not
Jesus is with you

Though we live in a world of evil
We're commanded to not be afraid
He will fight your battles by the power of His name
His eyes are always on us
And His ears hear all of our prayers
He will never leave you
When you need Him He'll be there

(Chorus)

(Bridge)
Glory to God in the highest
Who is like thee
Who is like thee
In all of the earth

Glory to God in the highest
Who is like thee
Who is like thee
In all the earth
In all the earth
The Lord is the strength of my life

We've been told to go forth and conquer
Fearing no one or anything
Even darkness can't defeat us
For we're children of the King

(Chorus)

Jesus is with you
Jesus is with you

SING UNTO THE LORD

Sing unto the Lord a new song
Let His praises fill the tempe
He is the King of Kings, and the Lord of Lords
Bow down before Him

(Repeat)

(Chorus)
Hallelujah Glory to God
Hallelujah, Glory to God

Sing unto the Lord a new song
For He loves to hear our praises
Let all of creation sing glory to our God
Bow down before Him

(Repeat chorus twice)

Sing unto the Lord a new song
Let His praises fill the temple
For He is the King of Kings, and the Lord of Lords
Bow down before Him

(Repeat chorus twice)

Glory to God

THE SKY'S THE LIMIT

How do you look upon yourself
Are you always looking down,
Down, down, down on the ground?
Well hold on to your dreams
It's not as hard as it seems
If you try you can do most anything

Oh, the sky is the limit
You can reach beyond the stars
The sky is the limit
Let yourself go, let the river flow

How do you look upon yourself
Are you always behind?
Way way, way, way behind
The possibility is here
You can be a pioneer
Just don't be afraid of the new frontier

Chorus

(Bridge)
Many a people have given up they say
The pressure is too hard to bear
Don't have to do it all by yourself
Someone cares up there

No one else but you
Can do exactly what you do
So let your talent come bursting right on through

(Chorus)

Just let yourself go
Let the river flow

SMALL STILL VOICE

Listen to the voice
Small still voice
Crying deep within your heart
Cling to it like gold, yea fine gold
Let it set your life apart

(Chorus)
Nothing like you've ever known
What is it, what is it?
POWER WISDOM FREEDOM
DIRECTION, YEA

Listen to the voice
Small still voice
Let it take you by the hand
You will not go wrong just hold on
Slowly you will understand

(Chorus)

(Bridge)
Elo Elo Elo Him, Yahweh Yahweh
Elo Elo Elo Him, Yahweh Yahweh
Jehovah

Elo Elo Elo Him, Yahweh Yahweh
Elo Elo Elo Him Yahweh Yahweh
Jehovah

Yahweh Elo Him Yahweh

Listen to the voice
Small still voice
Don't you let it slip away
Claim it for your own
Like precious stone
Treasures build ng everyday

(Chorus)

Listen to the voice
Listen to the voice
Listen to the voice
Listen to the voice

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SPECIAL THANKS TO

Stan Moser—For making this album possible May we have many more years of serving the Lord together love you too Judy
The Word Team—For your continued support
Skip Konte—Thank the Lord for sending us out two by two continued blessings on you Sandy Kristen and Jack
Biff Love the personalness of your studio
Donn & LaVoughn—Jackie and I love you two to pieces and our prayers are with you for your new church
Everett & Linda—You make even the angels in heaven jealous with your beautiful voices
Concert Promoters—Thanks for trusting us with Gods precious lambs in your cities Jackie and I love you and salute you
Lorraine Box—This year has been real peaceful for me since you joined on as my personal secretary Blessings on you Steve Derrick and Dustin
Jackie P —Thanks for lovin me and being such an important part of our ministry May God's protection be on us as we travel around the world again this year I don't know what we're going to do when Gabriel turns 5 years old!

MUSICIANS & VOCALS

Drums Bass Piano & Fender Rhodes
Leon Patillo
Synthesizers (OBX A Emulator DX7 Lynn Drum DMX Summons) —Leon Patillo
Synthesizers programmed by Leon Patillo & Skip Konte
Lead Vocals —Leon Patillo
Background Vocals —Donn Thomas LaVoughn Thomas Linda Evans & Elsie a Wright

CREDITS

Produced by Skip Konte and Leon Patillo
Recorded Front Page Recorders 251 Avocado Costa Mesa CA
Engineered and Mixed by Skip Konte
Assistant Engineer Biff Vincent
Pictures by Alan Bergman Los Angeles
Album Cover Concept Jackie Patillo and Alan Bergman
Art Direction Dennis Hill

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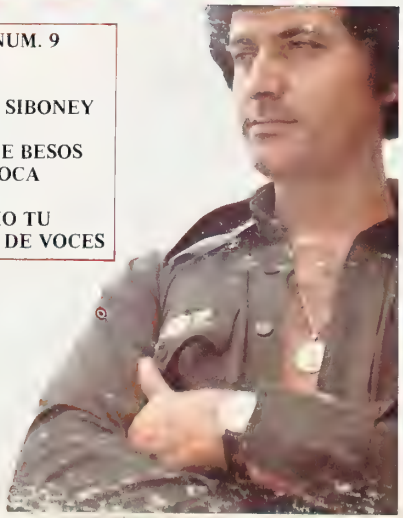
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NUM. 2



FELITO FELIX

EL PRESO NUM. 9
EL REY
TOTAL
JALEO DEL SIBONEY
OBSESION
MOSAICO DE BESOS
FLOR DE ROCA
TUS OJOS
COSAS COMO TU
ENSALADA DE VOCES







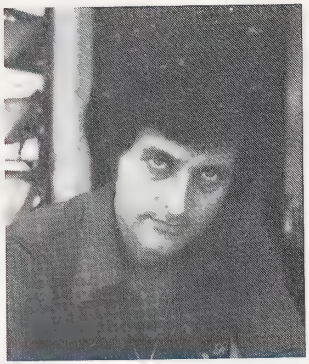
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NUM. 2



gema
LPGS-5028

FELITO FELIX



CARA A

1–EL PRESO NUM. 9
2–EL REY
3–TOTAL
4–JALEO DEL SIBONEY
5–OBSESION

CARA B

1 MOSAICO DE BESOS
2–FLOR DE ROCA
3–TUS OJOS
4–COSAS COMO TU
5–ENSALADA DE VOCES



ARREGLOS Y DIRECCION: Máximo Torres, Paquito Franco y Felito Felix.
ORQUESTA: The Latin Six

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3081 N.W. 24 Street
Miami, Florida 33149

SAM 45 rpm
Super Analogue Mastering

NIMBUS

SHURA CHERKASSKY
PLAYS

Stravinsky – Pétrouchka and encores by Mendelssohn, Debussy, Morton Gould, Tausig and Rakhmaninov



NIMBUS 45018
SAM 45rpm
Ambisonic UHJ/
Stereo compatible

SHURA CHERKASSKY
PLAYS

Stravinsky – Pétrouchka and encores by Mendelssohn, Debussy, Morton Gould, Tausig and Rakhmaninov

Side One (18.24)

Igor Stravinsky
TROIS MOUVEMENTS DE PÉTROUCHKA

1. Danse russe 3.10
2. Chez Petrouchka 4.37
3. La semaine grasse 10.37

Side Two (19.50)

1. **Felix Mendelssohn**
   PRELUDE & FUGUE IN E MINOR. OPUS 35 NO 1 9.34
2. **Claude Debussy**
   ARABESQUE NO 1 IN E MAJOR 4.19
3. **Morton Gould**
   BOOGIE-WOOGIE ETUDE 2.30
4. **Schumann/Tausig**
   "EL CONTRABANDISTA" 2.03
5. **Rimsky-Korsakov/Rakhmaninov**
   FLIGHT OF THE BUMBLE-BEE 1.24

Recorded at Nimbus Records Studios, Wyastone Leys, Monmouth: 1-2 February 1981



SAM 45

Super Analogue Mastering Long Play 45rpm

It has been realized for many years that a higher rotational speed for a gramophone record gives lower levels of distortion and permits higher levels of signal to be replayed cleanly. The choice of speed involves a compromise. 33⅓ rpm was adopted for the LP record at a time when cutting lathes could only achieve adequate length of side at this slower speed. Unfortunately 33⅓ rpm is not ideal to achieve the highest levels and lowest distortion.

The recording techniques which Nimbus use make available a naturally wide dynamic range which puts great demands upon the transfer to disc and on the replay of the finished record. It is only recently with extensive research into new cutting techniques and further experience in record pressing that Nimbus can offer side lengths at 45rpm up to 29 minutes and 24 to 26 minutes on most programme material. This means that the majority of musical items can now be accommodated on a 45 LP, with the benefit of improved sound quality, lower distortion and a more comfortable reproduction of wide dynamic range recordings even on modest equipment.

There are some recording sessions that seem to go off extremely well at the time, and leave everyone with a sense of having achieved that elusive goal of capturing on tape something of lasting value. And yet six months later, when you take the tapes down from the shelf and listen again you wonder where the magic has gone. Where is the excitement you remembered? It has disappeared. Chances are that it left along with the artist. His infectious musical personality was very real during the time he was with you, but such is the peculiar chemistry of recording that not one part of it managed to get through the microphone. All you are left with is the notes, no music.

There are other sessions which tire you out, where the artist gives you endless, and usually unnecessary, repetitions of his music. Eventually when asked "Now have we got it" you answer "Yes" out of desperation. If the truth be known you lost the ability to judge long ago. In your mind you consign it all to the rubbish bin, reasoning that anything that takes so long to get down can't be of much value as a performance anyway. Listening later, at a distance from the irritation and disorganisation which had seemed so overwhelming you often find, much to your surprise, that the music flows out – spontaneous and unconstrained.

Just as you are beginning to wonder if it is all worth the effort along comes the third type of recording artist. He is very rare indeed, practically an endangered species. He plays his music once, maybe twice – (though never more than once on the same day) – gives you very few headaches and makes music of such generosity of spirit that you forget you are recording at all. You put down your pencil and listen. You are in the company of a great artist, the measure of whose greatness is that they suspend all critical judgement, freeing you from the role of critic and producer, and offering instead a complete musical experience; private, intimate, but with an intensity that dominates and ultimately transcends the recording medium.

Shura Cherkassky is without doubt one of these last. He is never predictable, frequently outrageous with a wicked sense of enjoyment that constantly emerges in his playing. This disc with its equally outrageous juxtapositions – Debussy & Morton Gould! – is, by chance rather than design, an encapsulation of one part of a two-day session (during which he also gave us Mussorgsky 'Pictures at an Exhibition', Chopin 1st Ballade, 2nd Scherzo, two Nocturnes and a Mazurka) and seems to me to give a vivid impression of his quality and humour.

Each piece on this record remains exactly as Shura played it – there are no edits. It took as long to record the Three movements of Petrouchka as it takes to listen to it, it is all one take, in itself an unusual feat. Certainly there are wrong notes, but alongside the slips there exists a spirit of urgency and integrity which would be destroyed in the effort to 'improve'; manufacturing a performance which with each correction bears less and less relationship to the total experience generated by Cherkassky as he moves from first to last note in one enormous sweep. Too few artists are prepared to take such an overall view once inside the recording studio, but then not many have Cherkassky's equipment to work with in the first place.

This is the spirit in which this record is issued. The tongue-in-cheek culture shock caused by such a catholic collection of pieces is as much a part of Shura Cherkassky's art as are the marvels of colour and technical skill he exhibits within the music. All contribute to a uniquely involving presentation and experience of music, rare enough in the concert hall, how much more so on record.

© Adrian Farmer 1983
Producer

Other Recordings on Nimbus

MUSSORGSKY 'Pictures at an Exhibition' NIMBUS 45007

TCHAIKOVSKY Grande Sonate in G Op.37 & BALAKIREV Islamey and Tarantelle NIMBUS 45016

NIMBUS

Recorded, Mastered and Manufactured by Nimbus Records Limited, Wyastone Leys, Monmouth, Great Britain
Sleeve photograph: Paul Anthony
Design: Drawing Board, London.

VIKKI CARR

ESOS HOMBRES



ESTEREO

CBS

DCL 80057

A

MALA SUERTE
HAY OTRO EN TU LUGAR
VAMOS DE FRENTE
YO SIGO SIENDO COMO SOY
OTRA VEZ ENAMORADA

B

NO TE ENGAÑES CORAZON
ESOS HOMBRES
CUANDO NOS SEPAREMOS
QUE VAS A HACER DE MI
QUE NADA

PRODUCIDO POR: ROBERTO LIVI
ARREGLOS Y DIRECCION: BEBU SILVETTI

VIKKI'S SPECIAL PEOPLE
ADDRESS 155 EAST 92ND. STREET NEW YORK, N.Y. 10128 U.S.A.

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A

MALA SUERTE
Roberto Livi - Bebu Silvetti

Hasta siempre te dije al despedirte
imposible pensar en un adiós
pero el beso que al irte me dejaste
dolió, no era un beso para dos
quedé quieta mirándote alejarte
por momentos mi corazon paró
se hizo un nudo tan grande en mi garganta
dolió, y una lagrima asomó
me di cuenta sentí que te perdía
lo sabía, sentí pena de mi
di la espalda diciéndome a mi misma
lo perdí

Mala suerte
si por amarte hoy tengo que sufrir
por no tenerte
si con tu adiós estas abriéndome una herida
si por más que te pida no vuelves junto a mi

Mala suerte
porque te vas y nada puedo hacer
por retenerte
porque tu amor está buscando otra guarida
son cosas de la vida tendrá que ser así

Hasta siempre te dije al despedirte
me mentía: quería una ilusión
al mal tiempo le puse buena cara
y por dentro escondí la procesion
me di cuenta sentí que te perdía
lo sabía, sentí pena de mi
di la espalda diciéndome a mi misma
lo perdí

HAY OTRO EN TU LUGAR
Roberto Livi - Bebu Silvetti

Recuerda que tú te marchaste y al despedirte
sin importarte que lloraba te sonrreiste
pero de amor nadie se muere decías
y ahora tú me dices que te mueres
que me extrañas que en verdad me quieres
lo lamento pero es tarde ya
hay otro amor en tu lugar

Hay otro en tu lugar
hay otro en tu lugar
hay otro en tu lugar
hay otro en tu lugar

Y sé que el amor se acaba tú me lo decías
sin importarte nada todo mi dolor
pero como en la vida hasta la suerte cambia
lo que tú me decías te lo digo yo

En el amor como en la vida todo termina
la rosa quieras o no quieras tiene la espina
y el tiempo borra la tristeza siempre decías
y ahora tú me cuentas que estas triste
que tu mundo sin mi amor no existe
lo lamento pero es tarde ya
hay otro amor en tu lugar

VAMOS DE FRENTE
Roberto Livi - Bebu Silvetti

Es hora de que hablemos claramente
si al fin y al cabo somos gente grande
no tienes que fingir y no hay porque mentir
si ya nos conocemos lo bastante

No andemos con rodeos no es preciso
ni hagamos con que el tiempo se malgaste
la piel de otra mujer, su forma de querer
es el motivo grande que encontraste

No digas que mi fuego se ha apagado
que frios son los besos que te he dado
tu sabes que la historia es diferente
vamos de frente

Di que hay otra que hoy es dueña de tu vida
y no quiere que dividas el amor que tu le ofreces
di que hay otra que es celosa como gata
y te ha dicho que te mata si la engañas o le mientes
di que hay otra que con ir se te amenaza
que no quiere más dos casas porque tu le perteneces
di que hay otra de la que te enamoraste
y por ella me cambiaste, dilo ya vamos de frente

YO SIGO SIENDO COMO SOY
Roberto Livi - Bebu Silvetti

No me digas que cambié
que al hacerlo te engañé
que tú sabes que eso no es verdad
no me quieras convencer
que es mentira que te amé
cuando no es así la realidad
lo que pasa es que mi error
fué entregarte tanto amor
y vivir pensando solo en tí
con el tiempo comprendí
que no puede ser así
que también debo pensar en mí

Yo sigo siendo como soy
una mujer con mucho amor
para entregarlo a quien me quiera bien
pero no voy a permitir
dar tanto amor sin recibir
la cosa tiene que cambiar

Yo sigo siendo como soy
cuando me quieren yo me doy
porque el amor tiene que ser así
yo sigo siendo como soy
y tengo gente alrrededor
que está queriendo tu lugar
y si lo piensas bien
veras que no he cambiado

Cuando yo te conocí
el cariño que te dí
era tanto que no pude ver
que lo nuestro no era igual
que me estaba haciendo mal
un dolor difícil de esconder
lo que pasa es que mi error
fué entregarte tanto amor
y vivir pensando solo en tí
con el tiempo comprendí
que no puede ser así
que también debo pensar en mí

OTRA VEZ ENAMORADA
Roberto Livi - Bebu Silvetti

Otra vez enamorada
atrapada y sin salida
hoy recuerdo tu partida
que jamás pude olvidar
y soñando tú regreso
he guardado tantos besos
siento que llegó la hora
que tengo que buscar

Otra vez enamorada
olvidando lo pasado
nuevamente ilusionada
con tenerte una vez más
reviviendo mis deseos
aceptando galanteos
hoy me voy tras de tus pasos
sin pensar en los fracasos
entregándote mi amor

Otra vez enamorada
de tu cuerpo de tu boca
y con unas ansias locas
que volvamos a empezar
no me importa lo que pase
que la copa se rebase
lo que yo siento contigo
no lo encuentro en los demás

Otra vez enamorada
y no sé como ha pasado
si recuerdo haber jurado
que a tu lado nunca más
y no sé como habrás hecho
ni siquiera lo sospecho
tú me hiciste reincidente
y es mejor que te lo cuente
que me he vuelto a enamorar

B

NO TE ENGAÑES CORAZON
Roberto Livi - Bebu Silvetti

No mientas corazón que no es así
que me doy cuenta cuando el se acerca a mi
no mientas corazón que no es verdad
que tus latidos no son casualidad

Lo sé muy bien, puedo entender
que tú no quieras sufrir por un querer
lo sé muy bien, ya nos pasó
pero no vale querer decir que no

Corazón corazón, no me engañes corazón
corazón corazón, no me engañes corazón
corazón corazón, no me engañes corazón
corazón corazón, no me engañes corazón
yo sé que te enamoraste que tengo un nuevo amor

No mientas corazón que yo sentí
que enloqueciste cuando lo conocí
no mientas corazón que sé muy bien
que si lo quiero lo quieres tu también

Lo sé muy bien, puedo entender
que tú no quieras sufrir por un querer
lo sé muy bien, ya nos pasó
pero no vale querer decir que no

ESOS HOMBRES
Roberto Livi - Bebu Silvetti

Esos hombres que tanto los amamos
y que nunca se pueden olvidar
que nos hacen temblar con su presencia
y con una mirada nos pueden desnudar

Esos hombres por quien lo damos todo
golondrinas que vienen y se van
que nos hacen sentir como una reina
y con su indiferencia nos pueden destronar

Nos mienten, nosotras perdonamos
con todo, nos vuelven a enganar
se marchan, seguros que esperamos
y dejan entre líneas que pueden regresar

Esos hombres son fantasmas que aparecen
que están en nuestra vida para bien o para mal
que pueden con un beso de nuevo hacer soñar
que pueden darlo todo
esos hombres que nos quieren cuando quieren
que nunca nos retienen ni nos dan la libertad
pero a pesar de todo difícil es amar
si no es por esos hombres

Que difícil vivir con esos hombres
que nos tienen como una propiedad
que no quieren saber de nuestros celos
y viven exigiendo nuestra fidelidad

Nos mienten, nosotras perdonamos
con todo, nos vuelven a engañar
se marchan, seguros que esperamos
y dejan entre líneas que pueden regresar

CUANDO NOS SEPAREMOS
Roberto Livi - Bebu Silvetti

Cuando nos separemos
y cruces esa puerta
mejor déjala abierta
porque uno nunca sabe
no digas que lo nuestro
es cosa del pasado
que todo ha terminado
te puedes engañar
cuando nos separemos
mejor dime hasta siempre
que un día de repente
me puedes extrañar
yo sé porque lo digo
yo quise abandonarte
y fué mejor amarte
que no verte más

Olvídate de mi, olvídate de mi
si te resulta fácil olvídate de mi
olvídate de mi, olvídate de mi
y si es un imposible yo sigo estando aquí

Cuando nos separemos
no finjas alegría
ni busques compañía
gastándote las noches
no quieras alejarte
tú sabes que te quiero
y si esto es pasajero
podemos olvidar
cuando nos separemos
y ya no estés conmigo
no digas que a mi lado
jamás regresarás
que no eres el primero
que por volar tan lejos
se mira en el espejo
y se ve llorar

QUE VAS A HACER DE MI
Roberto Livi - Bebu Silvetti

Que vas a hacer de mi
cuando decidas de una buena vez
contarme la verdad
cuando me pongas cara a cara
con la triste realidad
y sin saber que hacer

Que vas a hacer de mi
cuando me tengas que decir adiós
que no me quieres más
cuando mirándome de frente
tú me digas que te vas
que vas a hacer de mi

Me dejarás
pidiendo que te olvide
que no quiera argumentar
diciendo que lo entienda
que es así la realidad
sembrando el desamor
frente a mi amor sin respetar

Me dejarás
hablando como un socio
que se quiere separar
diciendo que de todo
a mi me toca una mitad
y sin pensar en mi
ni en el amor te iras

QUE NADA
Roberto Livi - Bebu Silvetti

Que nada
yo sé que a esa mujer tú la conoces
no mientas
no tienes tú porque perder la pose
que mira
como diciendo yo también lo quiero
sus ojos
sus ojos te acompañan donde vas

Que nada
yo sé que a esa mujer tú la has querido
no mientas
no finjas que la llamo y se lo digo
ni digas
porque no regresamos pronto a casa
que sabes
contigo a mi me gusta trasnochar

Yo sé que esa mujer vivió contigo
yo sé con quien estoy y lo que digo
no tienes nada que explicar
no tienes nada que explicar
yo sé que esa mujer es tu pasado
y sé que tu presente es a mi lado
por eso no nos vamos ya
por eso no nos vamos ya

Que nada
la fiesta esta tan linda y nos quedamos
que sufra
que sienta que esta noche nos amamos
que sepa
que con mi amor tú estas comprometido
te digo
que tiene que aprender a respetar

DCL 80057

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Roberto me buscaba
José nos conocio
gracias a el nos encontramos
y nuestro sueño se hizo realidad
VIKKI
Dedicado a José Behar
Director de CBS Los Angeles

FOTOGRAFIA:
RANDEE ST. NICHOLAS
DISEÑO DE PORTADA:
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First Contact Recordings

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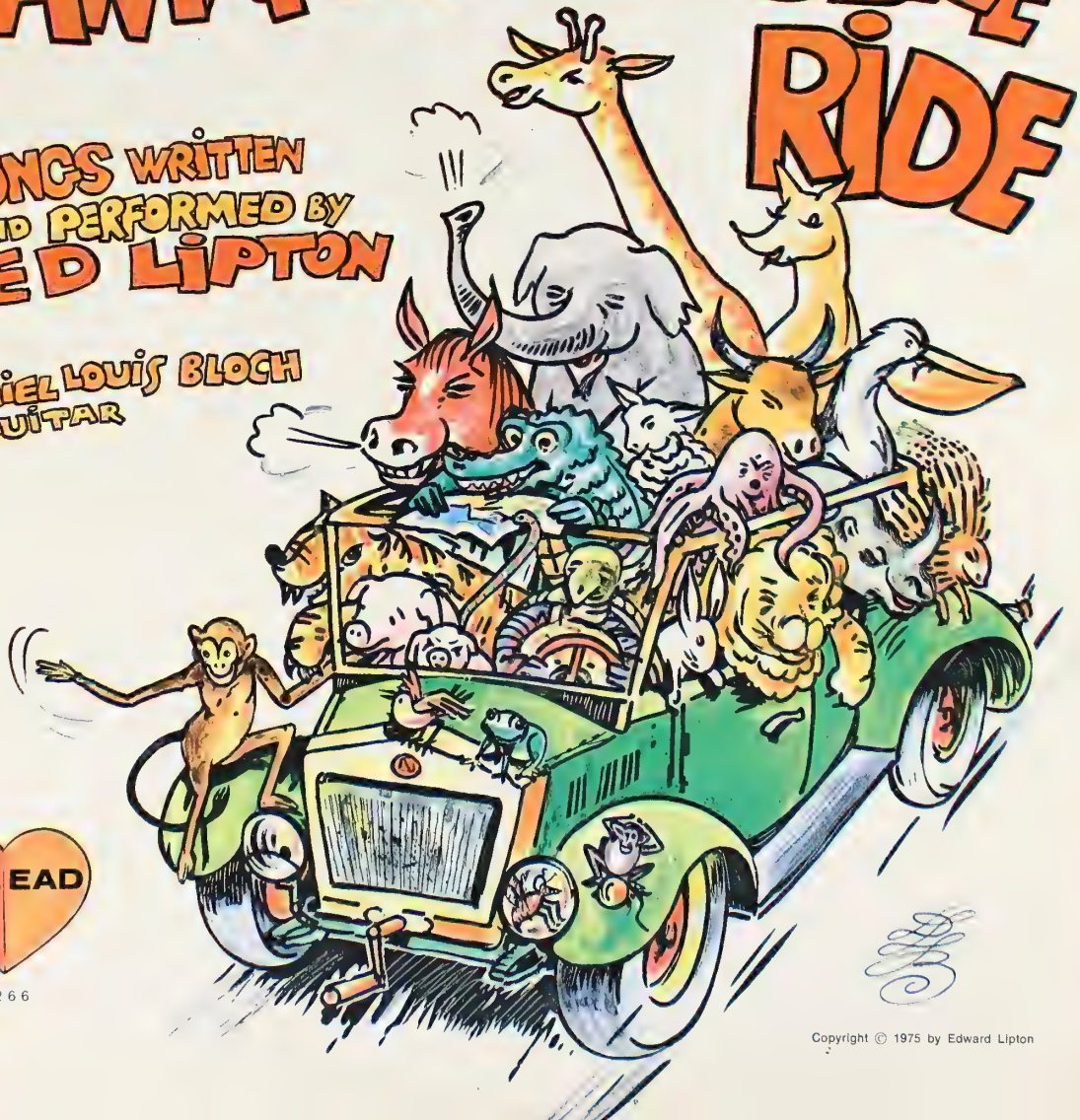
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Titles:	a) Promised Land
	b) Intensity
Cat. No:	FCR2

ANIMAL AUTOMOBILE RIDE

DOUBLE DECKER
610-439-9500

SONGS WRITTEN AND PERFORMED BY
ED LIPTON

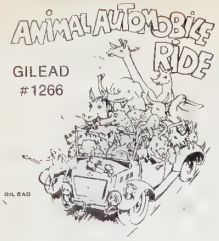
DANIEL LOUIS BLOCH
GUITAR



GILEAD

1266

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Songs Written and Performed
by Ed Lipton
Daniel Louis Bloch, guitar.

SIDE ONE

1. Giraffes Make Excellent Pets (3:41)
2. Jump, Elephant, Jump (4:24)
3. Animal Camp (4:21)
4. The Insect Song (4:37)
5. Santa Claus (3:53)

SIDE TWO

1. Animal Automobile Ride (6:10)
2. The Spelling Song (4:30)
3. Hide and Seek (3:43)
4. The Never Song (4:16)
5. The Sound Song (2:38)

All Songs BMI.



Photo by Lou Ruffalo

DANIEL LOUIS BLOCH is increasingly in demand, as a musician on major and independent labels; for TV commercials and as an important member of various musical groups. Equally at home in classical, rock and folk music, his ability to translate imagination and humor into unique and memorable musical terms makes a very special contribution to this album.

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THE COMMENTS ON THE RIGHT are not unusual. In fact, they are typical of the feeling on the part of people of all ages that Ed Lipton's children's songs are something very special, for both children and adults.

This is being borne out increasingly in homes and schools coast to coast where Ed Lipton's first children's record album, "Fly, Hippopotamus, Fly" is being played. There are children who won't eat without Ed's record playing, children who listen to Ed's songs constantly until they have them all memorized, teenagers and adults who listen to the songs for their own enjoyment, and whole families that sing Ed's songs and improvise on them when they go on outings. His songs have been used on TV and radio programs and appear in leading folk music publications.



Photo by Lee Kumsky

As one reviewer pointed out, Ed Lipton "understands what amuses young people and what interests them." In fact, it is precisely his understanding of children, his respect for their minds and their feelings that enable him to write successfully for young people. This is because Ed refuses to underrate the capacity of children to absorb. His songs are genuinely intelligent, meaningful and funny.

We are proud to present Ed Lipton's second children's album, "Animal Automobile Ride", a delight to the ear and to the imagination.

GIRAFFES MAKE EXCELLENT PETS — There are many reasons for this. Here are just a few.

JUMP, ELEPHANT, JUMP — Some of the problems of living in an apartment house if you're an elephant.

ANIMAL CAMP — When summertime rolls around, the animal mothers in the zoo want the best for their children. So they send them to the country for a vacation.

THE INSECT SONG — The wonderful world of bugs.

SANTA CLAUS — Several years ago, department stores began the practice of hiring two Santa Clauses at the same time, one black and one white. While it was a welcome change, this song looks forward to the day when it won't matter whether a store has two black Santa Clauses, two white ones or two green ones, when people will be accepted for their own worth alone. Hopefully that day will come soon.

ANIMAL AUTOMOBILE RIDE — The animals in the zoo work hard all week entertaining the people. It's only natural that on their day off they want to get away from it all by going on an outing.

THE SPELLING SONG — There are many irregularities in the English language, particularly in the pronunciation of words. Some of these were spelled out in an earlier album. Here are some brand new ones.

HIDE AND SEEK — Animals like to play games too.

THE NEVER SONG — New examples of the logic or illogic of word construction.

THE SOUND SONG — There are many different things in this world and they make so many different kinds of sounds.

COVER DESIGN BY
DAVID LUDWIG BLOCH

Here Is What They Are Saying About Ed Lipton's 'Fly, Hippopotamus, Fly'



LEE KREVAT — "You should charge a million dollars for this record! It's a great record!"

MURIEL DOSAMANTES — "Children love it. I find it very useful in the classroom. It stimulates their imagination in so many ways. I like to listen to the songs as much as the children do."





JAMIE LEE — "It's such a nice record. My favorite is the flying hippopotamus. I also like the rhinoceros, like when they sit on your lap."

RAY DOBRIN — "It makes a great gift because you don't have to worry about whether the child might be too old or too young for the record. It's for everyone. The lyrics are very clever, the melodies very good. They're certainly the best new children's songs I've come across."





KAREN MEAKENS — "Did you make this record? Oh, it's wonderful!"

IVY STRAUSBERG — "I work with very young children and I play the record for them during the week. Then on Saturday nights I play it for my adult friends. We all enjoy it."





ROBERT HANNING — "It took me on a trip right out of this world!"

DEBBIE and MARK GOLDSMITH — "I like the record a lot . . . We listen to it all the time . . . My favorite song is 'The Bubble' . . . I wish I could really fly on a hippopotamus . . ."



"Fly, Hippopotamus, Fly". Gilead #1225. "My Rhinoceros", "The Bubble", "All the Colors of the Rainbow", "Fly Hippopotamus, Fly" and seven other songs written and performed by Ed Lipton.

GILEAD MUSIC, INC. Box 532 Cathedral Station New York, N. Y. 10025

STEREO

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12/21/12
$ 1.00

ARTHUR MILLER

A VIEW FROM THE BRIDGE

DIRECTED BY ULU GROSSBARD



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ARTHUR MILLER

A VIEW FROM THE BRIDGE

QUEEN OF THE HONKEYTONK PIANO

Del Wood

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SIDE ONE
OTD-8027

1. ARE YOU FROM DIXIE 2:04
(George Cobb & Jack Yellen)
Edwin H. Morris & Co. (ASCAP)
2. LET THE GOOD TIMES ROLL 1:39
(Leonard Lee)
Atlantic Music Corp & Alladin Music (ASCAP)
3. GLORY LAND MARCH 1:39
(Johnny Masters) APRS (BMI)
4. I FORGOT MORE THAN YOU'LL
EVER KNOW 2:51 (Cecil Null)
Unart Music Co. (BMI)
5. PSYCHEDELIC MOCKINGBIRD 2:33
(Del Wood)
Del Wood Music (BMI)

QUEEN OF THE HONKEYTONK PIANO

Del Wood

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SIDE TWO
OTD-8027

1. WESLEY'S TUNE 1:58
(Del Wood)
Del Wood Music (BMI)
2. REMEMBERING 2:32
(Del Wood)
Del Wood Music (BMI)
3. STANDING ROOM ONLY 1:47
(Del Wood)
Del Wood Music (BMI)
4. KENTUCKY TURNPIKE 2:04
(Del Wood)
Del Wood Music (BMI)
5. SNOWBIRD 2:21
(Gene Mac Llellan)
Beachwood Music (BMI)

TOPS

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TWELVE TOP HITS

1. ALL AMERICAN BOY
   Sandy Ross
2. GOODBYE BABY
   Willard Clarke and The Toppers
3. PETER GUNN THEME

L1510Z-A17

VOCALS
& ORCH.

The Toppers

4. SIXTEEN CANDLES
   Marshall Black and The Toppers
5. HAWAIIAN WEDDING SONG
   Andy Baker and The Toppers
6. MY HAPPINESS
   Lynn Miller and The Toppers


TOPS
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FULL FREQUENCY
33⅓ RPM LONG PLAYING MICROGROOVE
TWELVE TOP HITS
1. STAGGER LEE
Walt Johnson and The Toppers
2. MANHATTAN SPIRITUAL
The Toppers
3. SMOKE GETS IN YOUR EYES
L1510Z-B17
VOCALS
& ORCH.
Frank Gray and The Toppers
4. CHARLIE BROWN
The Toppers
5. PETITE FLEUR
The Toppers
6. LONELY TEARDROPS
Ronny Hill and The Toppers

STEREO 33 1/3 V.

HSB 840630



HOLMSUNDS STORBAND

SIDA A

1. **I CAN'T STOP LOVING YOU** Don Gibson. Arr: Dave Wolpe. Tid 3.03 2. **SATIN DOLL** Duke Ellington. Arr: Bob Lowden. Tid 3.30 3. **MEMORY** Andrew Lloyd Webber. Arr: Bob Lowden. Tid 3.32 4. **SWEET GEORGIA BROWN** Ben Bernie. Arr: Sammy Nestico. Tid 1.55 5. **I REMEMBER STAN** Lennie Niehaus. Tid 5.20
6. **JOSHUA** Hal Leonard. Arr: Larry Kerchner. Tid 3.20

STEREO 33 1/3 V.

HSB 840630

HOLMSUNDS STORBAND

SIDA B

1. **THEME FROM NEW YORK NEW YORK** John Kander. Arr: Jerry Nowak. Tid 2.50
2. **I CAN'T GIVE YOU ANYTHING BUT LOVE** Dorothy Fields. Arr: Sammy Nestico. Tid 2.38 3. **WE'LL MEET AGAIN** Denis King. Tid 2.23 4. **WHAT I DID FOR LOVE** M Hamlisch. Arr: John Higgin. Tid 3.18 5. **OVER THE RAINBOW** Harold Arlen. Arr: Bob Lowden. Tid 4.31 6. **EASIN** Phil Field. Tid 2.32


SPECTRUM
33 1/3 STEREO
SIDE A
SR-179
SING ME TO SLEEP
LULLABIES BY MAJOR AND MINOR MASTERS
1. Gretchaninov; 2. Tchaikovsky; 3. Cimara; 4. Szymanowski;
5. De Falla; 6. Wolf; 7. Mendelssohn; 8. Brahms
PAULINA STARK, soprano
DAVID GARVEY, piano
℗ 1983 UNI-PRO Recordings, Inc.


SPECTRUM
33 1/3 STEREO
SIDE B
SR-179
SING ME TO SLEEP
LULLABIES BY MAJOR AND MINOR MASTERS
1. Canteloube; 2. Ginastera; 3. Montsalvatge; 4. Milhaud
5. Goldfaden; 6. Harty; 7. Britten; 8. Scott; 9. Copland
PAULINA STARK, soprano
DAVID GARVEY, piano
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Miroslav Kejmar, Jiřina Pokorná

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6. Giuseppe Romanino **CONCERTO**
7. Georg Philipp Telemann **AIR DE TROMPETTE**
8. Johann Sebastian Bach **AIR FROM SUITE**
9. Johann Sebastian Bach **AVE MARIA**
10. Georg Fridrich Händel
GLORIA IN EXCELSIS DEO

Pressed by Gramofonové závody,
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Miroslav Kejmar, Jiřina Pokorná

1. Henry Purcell **TRUMPET TUNE**
2. Tomaso Giovanni Albinoni **CONCERTO IN B**
3. Georg Philipp Telemann **AIR**
4. Georg Friedrich Händel **SUITE D DUR**

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Jeff and Sue Duffield

"Couple of Changes"

Side 1



SJD-1024

1. Couple of Changes
2. Your Love Broke Through
3. Bread Upon The Water
4. Friendship

SJD Sound Productions
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Seabrook, N.J. 08302

Jeff and Sue Duffield

"Couple of Changes"

Side 2

SJD-1024

1. With Every Breath I Take
2. We Shall See The King
3. Unsaved Loved Ones
4. Because Of You
5. Go In Peace

SJD Sound Productions
Box 1
Seabrook, N.J. 08302

Under New Management

33 ⅓
Stereo
Side One
BSI-0187LP

I'M GONNA RISE!



1. **Never Understood** (K. Walls) 3:00
2. **Soon and Very Soon** (Andrae' Crouch) 3:45
3. **I'd Rather Have Jesus** (George B. Shea) 3:19
4. **Fresh Surrender** (Billy Masters) 2:46
5. **How Great Thou Art** (S. Hine) 3:42


Under New Management
33 ⅓
Stereo
Side Two
BSI-0187LP
I'M GONNA RISE!
1. I'm Gonna Rise (Nancy Short) 2:55
2. Jesus (Stan Morse & David Lombardi) 3:47
3. My Tribute (Andrae' Crouch) 3:05
4. Shout It, Jesus Is Coming (Lanny Wolf) 3:20
5. Brand New Touch (Lanny Wolf) 4:19

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MANUFACTURED IN THE UK

TER

ORIGINAL
SOUNDTRACK

TER 1129

STEREO
SIDE 1

84 CHARING CROSS ROAD



1. FANFARE/MAIN TITLE (THE JOURNEY)
2. BOOK OF LOVE POEMS
3. MARKS AND CO.
4. DEAR SPEED
5. *CHRISTMAS GIFT, 1949 (SUSSEX CAROL)
6. NORA WRITES
7. CORELLI: CHURCH SONATA IN A
8. PILGRIMAGE—HELENE AND FRANK
9. THE WEDDING

Music composed by George Fenton
*Traditional, arranged by Fenton/Stewart

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MANUFACTURED IN THE UK

TER

ORIGINAL SOUNDTRACK

TER 1129

STEREO
SIDE 2

84 CHARING CROSS ROAD



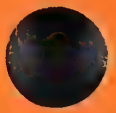
1. THE SUBWAY
2. LOVE BETWEEN FRIENDS
3. "TRED SOFTLY..."
4. HELENE'S FIRST LETTER
5. BUSINESS AS USUAL
6. FESTIVAL OF BRITAIN CONGA
7. DAYDREAM/MEETING GINNY AND ED
8. THE MOVE, 1958
9. *NEW YEAR, 1960 (AULD LANG SYNE)
10. HOPES FADE/CONDOLENCE
11. LOVE BETWEEN FRIENDS (Reprise)/ CLOSING CREDITS

Music composed by George Fenton
*Traditional, arranged by Fenton/Stewart
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Ronco™ Records

FUN ROCK

P 12547
P2 12546
STEREO



33 1/3 RPM
Side 1
AS 12547

1. SAMMY DAVIS JR.—Candy Man
2. 1910 FRUITGUM COMPANY—Simon Says
3. BRIAN HYLAND—Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini
4. RAY STEVENS—Ahab The Arab
5. DANNY & THE JUNIORS—At The Hop
6. MAMAS & PAPAS—California Dreamin'

℗1975 CBS INC.

distributed exclusively by RONCO TELEPRODUCTS, INC., Chicago, Illinois 60611
produced by Columbia Special Products • Service of Columbia Records ® "Columbia"

Ronco™ Records

FUN ROCK

P 12547
P2 12546
STEREO



33 1/3 RPM
Side 2
BS 12547

1. THE ARCHIES—Sugar, Sugar
2. BARRY MANN—Who Put The Bomp (In The Bomp, Bomp, Bomp)
3. THE TOKENS—The Lion Sleeps Tonight
4. JOHNNY PRESTON—Running Bear
5. PONI-TAILS—Born Too Late
6. LOVIN' SPOONFUL—Summer In The City
7. NEW VAUDEVILLE BAND—Winchester Cathedral

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produced by Columbia Special Products • Service of Columbia Records ® "Columbia"

Ronco™ Records

FUN ROCK

P 12548
P2 12546
STEREO



33 1/3 RPM
Side 1
AS 12548

1. RAY STEVENS—Gitarzan
2. LITTLE EVA—Locomotion
3. SHIRLEY ELLIS—Name Game
4. JOHN FRED & THE PLAYBOYS—Judy In Disguise
5. TOMMY ROE—Dizzy
6. THE ARCHIES—Jingle Jangle
7. SAM THE SHAM & THE PHARAOHS—Wooly Bully

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distributed exclusively by RONCO TELEPRODUCTS, INC., Chicago, Illinois 60611

Ronco™ Records

FUN ROCK

P 12548
P2 12546
STEREO

33 1/3 RPM
Side 2
BS 12548

1. OHIO EXPRESS—Yummy, Yummy, Yummy
2. SHEB WOOLEY—Purple People Eater
3. OCEAN—Put Your Hand In The Hand
4. LEMON PIPERS—Green Tambourine
5. 1910 FRUITGUM COMPANY—1,2,3, Red Light
6. THE MONKEES—I'm A Believer

℗1975 CBS INC.

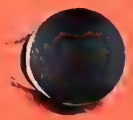
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The only one I wanted

DOUG HICKS

and The Cinnamon Twist Band

33⅓ RPM
©℗ 1989



Side A
5090

YOUR THE ONE
THE ONLY ONE I WANTED
SWEET CAROLINE
SUMMERTIME
OVER THE RAINBOW

Produced by: Jon Oosterling & Ysauro "Ezo" Hernández
Engineered by: Mike McNamee
Recorded and Mixed at Sync Studios, Miami, Florida
©℗ 1989 50% Brass

DIST. BY 50% BRASS. 14850 W. DIXIE HWY. #20, NORTH MIAMI BEACH, 33181 / TELF.: (305) 944.6326

The only one I wanted

DOUG HICKS

and The Cinnamon Twist Band

33⅓ RPM
©℗1989

Side B
5090

OLD TIME ROCK AND ROLL
WHEN A MAN LOVES A WOMAN
THE WANDERER
MY GIRL
WHAT KIND OF FOOL AM I

Produced by: Jon Oosterling & Ysauro "Ezo" Hernández
Engineered by: Mike McNamee
Recorded and Mixed at Sync Studios, Miami, Florida
©℗ 1989 50% Brass

DIST. BY 50% BRASS. 14850 W. DIXIE HWY. #20, NORTH MIAMI BEACH, 33181 / TELF.: (305) 944-6326

FURTWÄNGLER EDITION

FONIT CETRA

DP Ⓟ Arkadia 1984
Made in Italy



FE 45
M15976 - 33/30

1

Carl Maria von Weber
EURYANTHE OP. 81 - Ouverture

Johannes Brahms
VARIAZIONI SU UN TEMA DI HAYDN OP. 56

Berliner Philharmoniker
Direttore: **Wilhelm Furtwängler**
Parigi, 4.5.1954

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL OPERA REGISTRATA. VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE

FURTWÄNGLER EDITION

FONIT CETRA

DP Ⓟ Arkadia 1984
Made in Italy

FE 45 2
M15977 - 33/30

Franz Schubert
SINFONIA N. 8 IN SI MINORE "INCOMPIUTA"

1. Allegro Moderato
2. Andante con Moto

Berliner Philharmoniker
Direttore: **Wilhelm Furtwängler**
Parigi, 4.5.1954

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE

FURTWÄNGLER EDITION

FONIT CETRA



DP Ⓟ Arkadia 1984
Made in Italy

FE 45
M15978 - 33/30 **3**

Ludwig van Beethoven
SINFONIA N. 5 IN DO MINORE OP. 67

1. Allegro con brio
2. Andante con Moto

Berliner Philharmoniker
Direttore: **Wilhelm Furtwängler**
Parigi, 4.5.1954

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA. VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE

FURTWÄNGLER EDITION

FONIT CETRA



DP Ⓟ Arkadia 1984
Made in Italy

FE 45
M15979 - 33/30 **4**

Ludwig van Beethoven
SINFONIA N. 5 IN DO MINORE OP. 67

3. Scherzo / 4. Allegro

Berliner Philharmoniker
Direttore: **Wilhelm Furtwängler**
Parigi, 4.5.1954

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE



ALLEGIANCE

RAY PILLOW

SIDE ONE
33⅓ RPM
Made in England

ALEB 2307
ALEB 2307-A

℗ 1983 Southampton Music Co

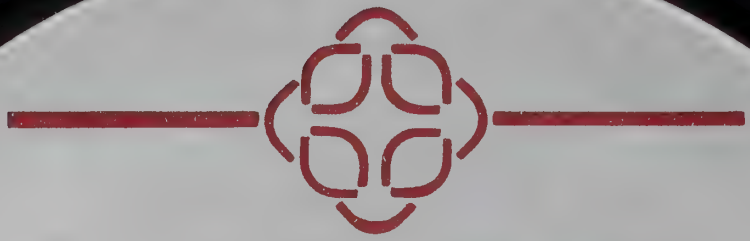
ONE TOO MANY MEMORIES

1. ONE TOO MANY MEMORIES (K. Westbury) 3.03
2. LIVIN' IN THE SUNSHINE OF YOUR LOVE (D. Hall, B. Duke) 2.08
3. HOW DO I HIDE FROM A MEMORY (R. Pillow) 3.24
4. WASTED AGAIN (R. Pillow, L. McFaden, M. Collie) 2.30
5. PLEASE DON'T LEAVE (J. Wills) 3.20

Riva Music (1) Bob Moore Music (MCPS) (2) Powdermill Pub Inc/Joiner Music (MCPS) (3) Powdermill Pub Inc (MCPS) (4) Copyright Control (5)

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ALLEGIANCE

RAY PILLOW

SIDE TWO
33⅓ RPM
Made in England

ALEB 2307
ALEB 2307-B

℗ 1983 Southampton Music Co

ONE TOO MANY MEMORIES

1. THE DAYS OF YOU AND ME (R. Pillow, K. Westbury) 2.47
2. YOU'RE ONE MEMORY I'D LIKE TO MAKE AGAIN (R. Pillow, K. Westbury) 2.50
3. HOW MUCH CAN LOVE TAKE (R. Pillow, L. Greenwood) 3.20
4. JULIE LOVED BOSTON MORE THAN ME (R. Pillow, L. McFaden) 2.49
5. WE'RE TOGETHER AGAIN (R. Pillow, K. Westbury) 2.08

Powdermill Pub Inc/Joiner Music (MCPS) (1, 2, 5) Powdermill Pub Inc (MCPS) (4) Sycamore Valley/BMI (3)

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Rego Irish

BILLY HICKEY AND KEN BYRNE WITH THEIR BAND

REGO IRISH
Side A

RS-003

1. Mountains of Mourne
2. Selection of Reels
   - Bankingown
   - Hickey Reel
   - Reconciliation
3. Rainbridge Town
4. Shillelagh
5. Little Town in the Old County Down
6. Selection of Reels
   - Maggie's Apron
   - Miss McCloud's

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RECORDS & TAPES, INC.
BOX 872
ELMHURST, N.Y. 11373

Rego Irish

BILLY HICKEY AND KEN BYRNE WITH THEIR BAND

REGO IRISH
Side B

RS-003

1. The Foggy Dew and Eileen Og
2. Selection of Jigs
   Cock of the North
   Bridge of Athlone
   Tell Her I Am
3. It's a Great Day For The Irish
   Dear Old Donegal
   Lanigan's Ball
4. The Wild Colonial Boy
5. Kathleen
6. The Snowy Breasted Pearl

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RECORDS & TAPES, INC.
BOX 872
ELMHURST, N.Y. 11373


RAINBOW
RECORDS
℗ 1983
RBA 109
33 1/3 RPM
SIDE A
AL LOGAN
DADDYS LITTLE GIRL
1. LITTLE GIRL OF MINE - Cop. Con.
2. YOUR MY BEST FRIEND - W. Hollyfield (Anchor Music Ltd)
2. TWO LOVES - Trad. Arr. (New Moon Music)
3. TWELTH OF NEVER - Jerry Livingston/Paul Webster
(Frank Music)
5. THOSE BROWN EYES - Guthrie/Arkin/Garey/Darling
(Harmony Music)
6. MY HEART AND I - Richard Tauser
(Lawrence Wright Music Co)
MADE IN FRANCE
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RAINBOW
RECORDS
℗ 1983
RBA 109
33 1/3 RPM
SIDE B
AL LOGAN
DADDYS LITTLE GIRL
1. ROSE OF CASTLEREA - John Duggan (Simon Music)
2. GENTLE ANNIE - Trad. Arr. Al Logan (New Moon Music)
3. MAGGIE - Trad. Arr. Al Logan (New Moon Music)
4. WONDERFUL WORLD - George David Weiss/George Douglas
(Valando Music)
5. CLIFFS OF DUNEEN - Trad. Arr. (New Moon Music)
6. MEDLEY - Trad. Arr. Al Logan
(New Moon Music)
MADE IN FRANCE
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REGO

ACROSS THE SEA TO IRELAND
MICHAEL 'JESSE' OWENS

SIDE A

REGO 22000

1. COME WITH ME MOLLY 3:08
   (Jesse Owens/Arr. James Keane)
2. THE RARE OLD TIMES 4:30
   (Mooney) Emma and Celtic Music
3. SATURDAY NIGHT IN DUBLIN 4:00
   (Mike Carroll) Gleneagle Music, B.M.I.
4. YOU'RE A FRIEND OF MINE 3:10
   (Mike Carroll) Gleneagle Music, B.M.I.
5. AGHADOE 2:56
   (Jesse Owens/Oliver Egan)
6. NEW YORK GIRLS
   (Trad.) Arr. Oliver Egan



ACROSS THE SEA TO IRELAND
MICHAEL 'JESSE' OWENS

SIDE B

REGO 22000

1. BOTANY BAY 2:10
   (Trad.)
2. THE WILD RAPAREE 3:32
   (Charlie McGee)
3. HOMEWARD BOUND 1:53
   (Eamon O'Shea)
4. MY GREEN VALLEYS 4:30
   (Glen Reid Morning Music, B.M.I./
   Arr. Oliver Egan)
5. THE ROSE OF MOONCOIN 4:49
   (Trad.)
6. BOUND DOWN FOR NEWFOUNDLAND 3:56
   (Trad.)

SCHUETZ

THE SEVEN SAYINGS

OF JESUS CHRIST FROM THE CROSS

19:58

CL 2114 A

(S-326-A)

SIDE 1

THE TELEMANN SOCIETY CHORUS

AND RECORDER ENSEMBLE

THEODORA SCHULZE

CONDUCTOR

MADE IN U.S.A.

AMPHION

SCHUETZ

BAND I: PSALMS 1—34—64 (2:31)

BAND II: BRINGT HER DEM HERREN (3:16)

BAND III: PSALMS 18—33—41 (2:33)

BAND IV: O LIEBER HERRE GOTT (3:26)

CL 2114 B

SIDE 2

BAND V: PSALMS 85—96—117 (3:12)

BAND VI: DER HERR IST MEINE STAERKE (3:24)

BAND VII: PSALMS 147—150—RESPONSORIUM (2:26)

THE TELEMANN SOCIETY

THEODORA SCHULZE

CONDUCTOR

MADE IN U.S.A.

AMPHION

RCA Records

THE JUDDS (Wynonna & Naomi)

From the Album "Heartland"
5916-1-R

PROMO COPY
NOT FOR SALE

CURB RECORDS

J-0287-A
STEREO
33 1/3

1. DON'T BE CRUEL 2:28
   (Elvis Presley/Otis Blackwell)
2. I KNOW WHERE I'M GOING 3:38
   (Don Schlitz/Craig Bickhardt/Brent Maher)
3. WHY DON'T YOU BELIEVE ME 3:27
   (Don Potter/Don Schlitz/Brent Maher)
4. COW COW BOOGIE 4:29
   (Don Raye/Gene DePaul/Benny Carter)
5. TURN IT LOOSE 3:43
   (Don Schlitz/Craig Bickhardt/Brent Maher)

Produced by Brent Maher for
Maher Productions

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THE JUDDS-Heartland J-0287

RCA Records

THE JUDDS (Wynonna & Naomi)

From the Album "Heartland"
5916-1-R

PROMO COPY
NOT FOR SALE

CURB RECORDS

J-0287-B
STEREO
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1. DON'T BE CRUEL 2:28
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(Don Schlitz/Craig Bickhardt/Brent Maher)

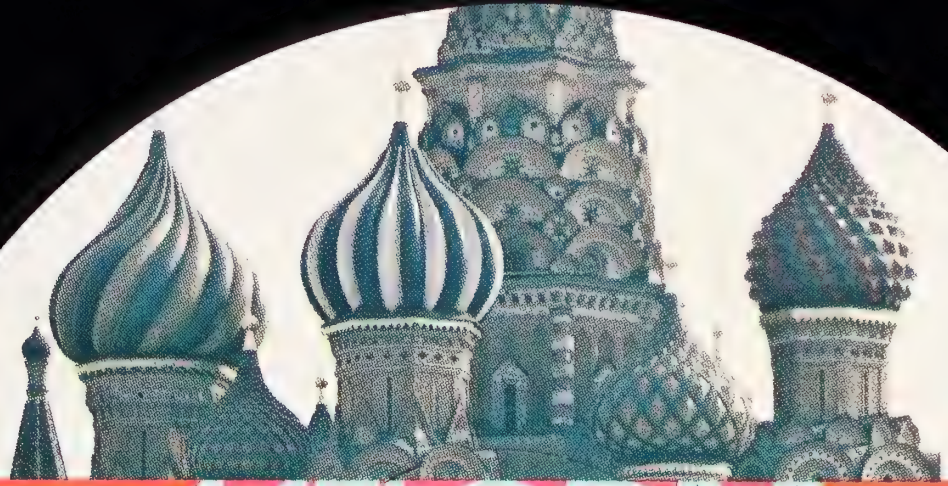
Produced by Brent Maher for
Maher Productions

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THE JUDDS-Heartland J-0287


Side One
1979 GLEN ELLYN
CHILDREN'S CHORUS
Doreen Rao, Director
Ark
CUSTOM RECORDING DIVISION
MC 8189A
stereophonic
1. SERVE BONE
2. HOSANNA
3. DEN TOD
4. STABAT MATER
QUANDO CORPUS
AMEN
5. THE CHRIST-CHILD
AN EVENING FALLS
6. PROCESSION
WOLCOM YOLE
THIS LITTLE BABE
33 1/3 rpm


Side Two
1979 GLEN ELLYN
CHILDREN'S CHORUS
Doreen Rao, Director
πr²
MC 8189B
stereophonic
7. JE N'OSE ETRE CONTENT
8. MAILIED
9. WERE I A TINY BIRD
10. DAY BY DAY
11. PRAYER
12. LOVE ONE ANOTHER
13. MOVIN' ON
14. HANUKAH SONG
15. LET THERE BE PEACE ON EARTH
16. LITTLE DAVID
17. O WHO'S THAT YONDER
18. SILENT NIGHT
19. JOY TO THE WORLD
33 1/3 rpm
oOark
CUSTOM RECORDING DIVISION



MELODIYA

MELODIYA

ANGEL

1

Shostakovich: Symphony No. 6
in B minor

SR-1-40202
STEREO
33⅓

LENINGRAD PHILHARMONIC
YEVGENY MRAVINSKY cond.

Recorded by Melodiya in the USSR
Manufactured in the USA by Capitol Records, Inc.



MELODIYA

MELODIYA

ANGEL

2

SR-2-40202
STEREO
33⅓

Stravinsky: Apollo
(1928, revised 1947)

LENINGRAD PHILHARMONIC
YEVGENY MRAVINSKY cond.

Recorded by Melodiya in the USSR
Manufactured in the USA by Capitol Records, Inc.

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DARIUS MILHAUD

CANTATE DE L'ENFANT ET DE LA MÈRE

(Cantata of the Child and the Mother)
(Poems by Maurice Carême)

Madeleine Milhaud, *Diseuse*
Juilliard Quartet
Leonid Hambro, Piano
DARIUS MILHAUD, Conductor

SIDE 1

MONO



M CBS 61130
M CBS 61130 A*
1-4. Britico
℗ 1950 CBS Inc.
MCPS/BIEM

LC 0149

33⅓ RPM

CLASSICS

1. Part I (3.09)
2. Part II (3.54)
3. Part III (2.10)
4. Epilogue (1.44)

Original sound recording made by CBS Inc.
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DARIUS MILHAUD

LA MUSE MÉNAGÈRIE

(The Household Muse)

DARIUS MILHAUD, Piano

1. I - La Mienne - Dédicace; II - Le Réveil;
III - Les Soins de ménage (2.52)
2. IV - La Poésie; V - La Cuisine; VI - Les Fleurs dans la maison (3.34)
3. VII - La Lessive; VIII - Le Chât; IX - Le Fils Peintre (3.11)

B) SIDE 2

MONO



M CBS 61130

M CBS 61130 B*

1-6. Britico

℗ 1950 CBS Inc.
MCPS/BIEM

LC 0149

33⅓ RPM

CLASSICS

4. X - Musique ensemble; XI - Cartomancie (3.28)
5. XII - Les Soins au malade; XIII - La Douceur des soirées (3.37)
6. XIV - Lectures nocturnes; XV - Reconnaissance à la muse (2.48)

Original sound recording made by CBS Inc.
CBS Records are the exclusive
licensees for the UK

MADE IN ENGLAND

A DIVISION OF

Flowers Production

The Sons of God

HOLDING TO THE LORD

Written And Arranged By: Rv. O. Flowers
Produced By: Rev. O. Flowers & Dec. Terry Matthews

STEREO 33 1/3 RPM



100890 - A

(BMI)

FLOWERS RECORDS

1. This Is My Prayer (3:20)
   Lead: Rev. O. Flowers
2. I Took My Burdens (2:25)
   Lead: Tony Flowers
3. Until My God Come (5:20)
   Lead: Barbara, Tony & Rev. O. Flowers
4. Tell The Lord (4:17)
   Lead: Rev. O. Flowers

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℗ DANIEL PETERMAN PUB. CO.
Excep. # 2, & 4 (Flowers Records)

A DIVISION OF

Flowers Production

The Sons of God

HOLDING TO THE LORD

Written And Arranged By: Rv. O. Flowers
Produced By: Rev. O. Flowers & Dec. Terry Matthews

STEREO 33 1/3 RPM



100890 - B

(BMI)

FLOWERS RECORDS

1. I Know A Man (4:45)
   Lead: Rev. O. Flowers
2. Let Nobody Change My Mind (4:20)
   Lead: Rev. O. Flowers
3. I've Had My Chance (4:59)
   Lead: Rev. O. Flowers
4. Holding To The Lord (3:44)
   Lead: Rev. O. Flowers

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℗ DANIEL PETERMAN PUB. CO.
Excep. # 2, 3 & 4 (Flowers Records)



CLOVER Records

TIMMIE MARTIN

SLP-C-300-A
(NR9412-1)



All Rights Reserved

1. **T and M Special — 2:30**
   (Timmie Martin) Home of Eanes Music Co.
2. **Lonesome Road Blues — 2:30**
   Arranged by Timmie Martin
3. **Patrick Henry Reel — 2:50**
   (Jim Eanes/Timmie Martin) Home of Eanes Music Co.
4. **Train 45 — 2:42** Arranged by Timmie Martin
5. **Puddin Creek — 2:48** (Timmie Martin)
   Home of Eanes Music Co.
6. **Pike Country Breakdown — 2:01**
   Arranged by Timmie Martin

℗1978 Clover Records

Martinsville, Va. 24112



CLOVER
Records

TIMMIE MARTIN

SLP-C-300-B
(NR 9412-2)

All Rights
Reserved

1. **Grassy Five Breakdown — 2:38**
   (Timmie Martin) Home of Eanes Music Co.
2. **Bugle On the Five 2:38**
   (Timmie Martin)
3. **Mountain Valley Breakdown — 2:30**
   (Jim Eanes/Timmie Martin) Home of
   Eanes Music Co.
4. **John Hardy — 3:01** Arranged by Timmie Martin
5. **Martin Blues — 2:53** (Timmie Martin)
   Home of Eanes Music Co.
6. **Cumberland Gap — 1:45**
   Arranged by Timmie Martin

℗1978 Clover Records

Clover Records P.O. Box 500 Martinsville, Va. 24112


ARCANO
RECORDS
Side 1 Stereo
DKL1-3209 (DKL1-3209A)
Gabino Correa
1 Esta Es La Primera Vez (Canción)
(G. Correa-A. Patrono)
2 Pobre De Mi Si Tu Te Vas (Canción)
(G. Correa-A. Patrono)
3 El Patrón del Amor (Ranchera)
(G. Correa-Danny Pat)
4 Estoy Enamorado y Tengo Miedo (Canción)
(G. Correa-D. Pat-C. Fabré)
5 Hilacha, Mi Muchacha (Canción)
(G. Correa-Marvil)
6 La Canción Del Te Quiero (Canción)
(G. Correa-Danny Pat)
Gabino Correa
Con Armando Patrono y su Orquesta
(Grabado en Argentina)
TMK(s) RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS
MANUFACTURED BY RCA RECORDS—DISTRIBUTED BY CAYTRONICS RECORDS CORP.

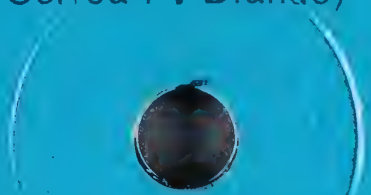
ARCANO RECORDS

Side 2 Stereo

DKL1-3209 (DKL1-3209B)

Gabino Correa

1 Tienes (Canción) (G. Correa-A. Patrono)
2 Tu Vida Recién Comenzaba (Canción)
(G. Correa-A. Patrono)
3 Se Te Acabó el Amor (Canción)
(G. Correa-F. Blando)



4 Natalia Coraje (Canción)
(G. Correa-A. Maldonado)
5 Mi Pueblo, Mi Nostalgia (Canción)
(G. Correa)
6 Perrito, Querido Perro (Canción)
(G. Correa-A. Patrono)

Gabino Correa
Con Armando Patrono y su Orquesta
(Grabado en Argentina)

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Lado 1

BSL-1542

Z2CAPY-2915

OS VELHINHOS TRANSVIADOS NA "CURTISOM"

1 - VOCÊ ABUSOU
(Antonio Carlos-Jocafi) 2:38

2 - OH! LADY BE GOOD
(George e Ira Gershwin) 1:50

℗ 1971

3 - ALFREDINHO NO CHÔRO
(Alfredo F. Brício) 2:09

4 - SHIRLEY SEXY (Fred Falcão-Arnoldo Medeiros) 1:41

5 - BLACK BOTTOM (Henderson-Desylva-Brown) 2:16

6 - EU TE AMO MEU BRASIL
(Dom) 1:57

RCA Victor

FABRICADO POR RCA S. A. ELETRÔNICA. AV. ENGENHEIRO BILLINGS, 2227, SÃO PAULO COM MATRIZES DE RCA RECORDS. TM(S) ® MARCA(S) REGISTRADA(S) USADAS POR AUTORIZAÇÃO DE RCA CORPORATION. TODOS OS DIREITOS RESERVADOS. PROIBIDA A REPRODUÇÃO, A EXECUÇÃO PUBLICA E A RÁDIO TRANSMISSÃO DESAUTORIZADAS. INDÚSTRIA BRASILEIRA CGC 61.126.074/2. SCDP-DPF-001/69-SP

Lado 2

BSL-1542

Z2CAPY-2916

OS VELHINHOS TRANSVIADOS NA "CURTISOM"

1 - BYE BYE BLUES
(Hamm-Bennett-Gray) 1:48

2 - FESTA PARA UM REI NEGRO
(Zuzuca) 2:25

℗ 1971

RCA Victor

3 - CRAZY RHYTHM
(Meyer-Kahn-Caesar) 2:03

4 - ALTA SOCIEDADE (Nonato Buzar-Marcos Vasconcelos) 2:10

5 - PINTA BRAVA (Décio Pacheco da Silveira) 2:45

6 - APESAR DE VOCÊ (Chico Buarque de Hollanda) 2:26

FABRICADO POR RCA S. A. ELETRÔNICA. AV. ENGENHEIRO BILLINGS, 2227, SÃO PAULO, COM MATRIZES DE RCA RECORDS. TM(S) ® MARCA(S) REGISTRADA(S) USADAS POR AUTORIZAÇÃO DE RCA CORPORATION. TODOS OS DIREITOS RESERVADOS. PROIBIDA A REPRODUÇÃO, A EXECUÇÃO PUBLICA E A RÁDIO TRANSMISSÃO DESAUTORIZADAS. INDUSTRIA BRASILEIRA CGC 61.126.074/2. SCDP-DPF-001/69-SP.

acro

Record Productions

ANDREW ROWE and the D.C. CHORAL ENSEMBLE
25th Anniversary Issue
Guess Who?

SIDE ONE
ACRO-8901
(NR 17990-1)

Acro Publ.
BMI, 1989
©℗ Rowe, 1989

GUESS WHO? (Rowe) 5:34
Lead: George Hagans

ONE MORE TIME (Rowe) 2:40
Lead: Pearline Lee/Rowe

ALREADY BLESSED (Rowe) 2:25
Lead: Rowe/G. Hagans

THE OLD LAND MARK (Unk: Arr: Rowe) 3:09
Lead: Wheeler Boyd

OH SAY, ARE YOU READY? (Rowe) 4:54
Lead: Rowe
Trio: Florence Boyd (Alto), Joseph Lee (Tenor), Maccine Page (Soprano)

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acro

Record Productions

ANDREW ROWE and the D.C. CHORAL ENSEMBLE
25th Anniversary Issue
Guess Who?

SIDE TWO
ACRO-8901
(NR 17990-2)



Acro Publ.
BMI, 1989
©℗ Rowe, 1989

I WANNA GO THERE (Rowe) 2:45
Lead: Esther Richardson
WHATEVER IT TAKES (M.P. Douroux) 5:42
Lead: Evon Jackson
UNCLOUDY DAY (Trad. Arr: Rowe) 3:24
Lead: A. Rowe
I MADE A VOW (Rowe) 4:47
Lead: A. Rowe
BYE AND BYE (Trad. Arr: Rowe) 2:45
Lead: G. Hagans/Rowe

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ACANTA

Ein Produkt der FonoTeam GmbH, Hamburg

GEMA

40.21 641-A

4683

40.21 641

Seite **1** STEREO

CLAUDE DEBUSSY (1862 - 1918)

Printemps, Suite Symphonique

1. Très modéré (9:03)
2. Modéré (6:39)

Danse

(orchestriert v. Maurice Ravel) (5:00)

Sarabande

(orchestriert v. Maurice Ravel) (4:02)

Schwedisches Radio-Sinfonie-Orchester

Dirigent: **Gary Bertini**

℗ 1974



Ein Produkt der FonoTeam GmbH, Hamburg

GEMA

40.21 641-B

4883

40.21 641

Seite **2** STEREO

CLAUDE DEBUSSY (1862 - 1918)

Petite Suite

(orchestriert v. Henri Büsser)

1. En Bateau (3:44) - 2. Cortège (3:09)
3. Menuet (3:23) - 4. Ballet (3:02)

Prélude à l'après-midi d'un Faune

(9:43)

Schwedisches Radio-Sinfonie-Orchester
Dirigent: **Gary Bertini**

℗ 1974



RECORDS INC.

SGL 7051
(SGL 7051 SA)

SIDE 1
33 1/3 RPM

AL HOBBS
and the
INDIANAPOLIS MASS CHOIR
of the GMWA

1. YOU TOUCHED MY LIFE
2. HE'S BLESSING ME
3. I'LL GO

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7051
(SGL 7051 SB)

SIDE 2
33 1/3 RPM

AL HOBBS
and the
INDIANAPOLIS MASS CHOIR
of the GMWA

1. SPEAK TO ME JESUS
2. TRY THE LORD JESUS
3. THANK YOU FOR MY LIFE

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7051
(SGL 7051 SC)

SIDE 3
33 1/3 RPM

AL HOBBS
and the
INDIANAPOLIS MASS CHOIR
of the GMWA

1. BY FAITH ALONE
2. SPEAK A WORD FOR JESUS
3. JESUS IS EVERYTHING

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7051
(SGL 7051 SD)

SIDE 4
33 1/3 RPM

AL HOBBS
and the
INDIANAPOLIS MASS CHOIR
of the GMWA

1. I KNOW HIM FOR MYSELF
2. LORD STOP BY
3. EVERYTHING I NEED

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.


EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
cisne
LOS PIKAROS DE ALVARADO
CI-2021
GRAB. CISNE
LADO "A"
STEREO (P) 1977
1.- CARNAVAL (Enrique Samaniego)
2.- BELLO VERACRUZ (Victor Huesca)
3.- EL GUSTITO — + (Elpidio Ramirez)
4.- TILINGO LINGO (Lino Carrillo)
5.- A VERACRUZ (Hnos Samperio)
Tipo de Música: Jarocha
HECHO EN MEXICO GRABADO Y PROCESADO POR DISCOS CISNE S.A. MARCA REGISTRADA

EL IMPORTE PAGADO POR ESTE DISCO NO AMPARA SU EJECUCIÓN PÚBLICA CON FINES DE LUCRO

Cisne

LOS PIKAROS DE ALVARADO

CI-2021
GRAB. CISNE

LADO "B"
STEREO (P) 1977

1.- LA INDITA (D. A. D.)
2.- ALEGRE VERACRUZ (Enrique Samaniego)
3.- EL FANDANGO (Leo Cardona)
4.- SONES VERACRUZANOS (Guillermo Esquivel)
5.- EL CANGREJO (Víctor Huesca)
Tipo de Música: Jarocha

HECHO EN MÉXICO GRABADO Y PROCESADO POR DISCOS CISNE, S. A. MARCA REGISTRADA

IEMPSA

40 AÑOS

LOS CINCO GRANDES

33 RPM

REG. IND. 1423

ELD 72.15.1568 A

IEMP 10171



1— Y SE LLAMA PERU, Vals - Augusto Polo Campos
Arturo «Zambo» Cavero / O. Avilés
2— EL PLEBEYO, Vals - Felipe Pinglo A. — Jesús Vásquez
3— CHOLO SOY Y NO ME COMPADEZCAS, Vals
Luis Abanto Morales — LUIS ABANTO MORALES
4— CONTIGO PERU, Vals - Augusto Polo Campos
Arturo «Zambo» Cavero / O. Avilés
5— CUANDO LLORA MI GUITARRA, Vals
Augusto Polo Campos — Oscar Avilés
6— MORROPON DE SAN MIGUEL, Tondero
Felipe Reyes Pinglo — Jesús Vásquez

(P) 1987

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA

IEMPSA

40

AÑOS

LOS CINCO GRANDES

33 RPM

REG. IND. 1423

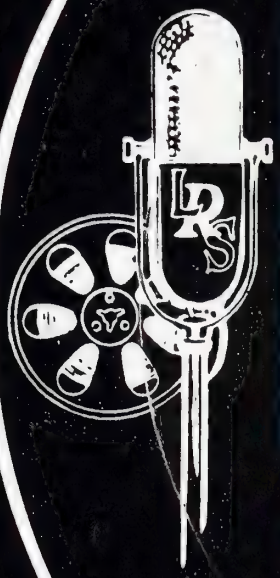
ELD 72.15.1568 B

IEMP 10172

1— ESTA ES MI TIERRA, Vals - Augusto Polo Campos
Arturo «Zambo» Cavero / O. Avilés
2— DAME UNA MIRADITA, Vals - Leoncio Burgos
Luis Abanto Morales
3 - TODOS VUELVEN, Vals - César Miró — Jesús Vásquez
4— EL PROVINCIANO, Vals - Laureano Martinez Smart
Luis Abanto Morales
5— MI FRONTERA, Décimas - Augusto Polo Campos
Augusto Polo Campos
6— CANTO A MI TIERRA, Marinera - Oscar Avilés A.
Oscar Avilés / Arturo «Zambo» Cavero

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LRS

The San Mateo High School Choirs and Orchestra

Presents

THE HOLIDAY SEASON OF 1967

Directed By: Owen Fleming

LRS-1068-4124A

CONCERT CHOIR

Sing We Now of Christmas
Valencia Jarrett & Patricia French, Accompanists

CONCERT & A CAPPELLA CHOIRS

Little Pine Tree
Valencia Jarrett, Accompanist

ORCHESTRA

Exodus

LOCATION RECORDING SERVICE – 2201 W. BURBANK BLVD. – BURBANK, CALIF.


LRS
The San Mateo High School
Choirs and Orchestra
Presents
THE HOLIDAY SEASON OF 1967
Directed By: Owen Fleming
LRS-1068-4124B
THE EBONETTES
Kum Bah Yah
Behold that Star
Leslie Daniels, Regina Gonzales, Pheon Rivers, and Valencia Jarrett
A CAPPELLA CHOIR
Do You Know What I Know
Louise Patton, Accompanist
COMBINED AND GIRLS CHOIRS
Celebration of Hanukkah
Prayer—Girls Choir
Hodie-Wolcom Yole—
Combined Choirs
As Dew in Aprille—
Combined Choirs
This Little Babe—
Combined Choirs
LOCATION RECORDING SERVICE - 2201 W. BURBANK BLVD. - BURBANK, CALIF.


SUPRAPHON
33
STEREO
E 5845
℗ 1983
90 1
10 3164-1 111
SIDE 1
Edvard Grieg
SONATAS FOR VIOLIN AND PIANO
SONATA No. 3 in C minor, Op. 45
I. Allegro molto ed appassionato
II. Allegretto espresso alla romanza
III. Allegro animato
SONATA No. 1 in F major, Op. 8
I. Allegro con brio
ZDENĚK BROŽ - violin
JAN VRÁNA - piano
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SUPRAPHON
33
STEREO
E 5846
℗ 1983
10 3164-1 111
SIDE 2
Edvard Grieg
SONATAS FOR VIOLIN AND PIANO
SONATA No. 1 in F major, Op. 8
II. Allegro quasi andantino
III. Allegro molto vivace
SONATA No. 2 in G major, Op. 13
I. Lento doloroso. Allegro vivace
II. Allegretto tranquillo
III. Allegro animato
ZDENĚK BROŽ - violin
JAN VRÁNA - piano
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dharma
productions
NEWTON HIGH SCHOOL
CONCERT CHOIR
directed by
David A. Scott
SIDE 1
GFL 1203A
STEREO
THE MESSIAH
by
G.F. Handel

dharma
productions

NEWTON HIGH SCHOOL
CONCERT CHOIR
directed by
David A. Scott

SIDE 2
GFL 1203B

STEREO

THE MESSIAH *(continued)*

INFANT HOLY, INFANT LOWLY

Polish Carol, arr. John Rutter
David Blair, David Kaye, Baritones

Side 1 Mono

VCM-7103-1 (BRRM-4206)

RCA

Flonzaley Quartet

Schumann

Piano Quintet in E-Flat, Op. 44

Red Seal

I. Allegro brillante
II. In modo d'una marcia:
Un poco largamente; Agitato
III. Scherzo: Molto vivace

Ossip Gabrilowitsch, *Pianist*

dynaflex

TM(s) ® RCA CORP.–MADE IN U.S.A.
℗ 1973 RCA RECORDS

Side 4 Mono

VCM-7103-1 (BRRM-4209)

RCA

Flonzaley Quartet

Brahms

Piano Quintet in F Minor, Op. 34

Red Seal

III. Scherzo: Allegro

IV. Finale: Poco sostenuto; Allegro non troppo; Presto non troppo

Harold Bauer, *Pianist*

dynaflex

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1973 RCA RECORDS

Side 2 Mono

VCM-7103-2 (BRRM-4207)

RCA

Flonzaley Quartet

Schumann

Piano Quintet in E-Flat, Op. 44

IV. Allegro, ma non troppo

Red Seal

Haydn

String Quartet in D, Op. 64, No. 5

I. Allegro moderato
II. Adagio cantabile
III. Menuetto: Allegretto
IV. Finale: Vivace

1.Ossip Gabrilowitsch, *Pianist*

dynaflex

TM(s) ® RCA CORP.–MADE IN U.S.A.
℗ 1973 RCA RECORDS

Side 3 Mono

VCM-7103-2 (BRRM-4208)

RCA

Flonzaley Quartet

Brahms

Piano Quintet in F Minor, Op. 34

Red Seal

I. Allegro non troppo

II. Andante, un poco adagio

Harold Bauer, *Pianist*

dynaflex

TM(s) ® RCA CORP.--MADE IN U.S.A.
℗ 1973 RCA RECORDS

COFFINMAN
RECORDS

"Tu Juguetito"

ORQUESTA
"LA IMPRESION"

33 1/3 rpm
Stereo



Side A
Impact 2000

Haz Lo Que Quieras (4:15)
(José "Kokie" Colón) Arr: Sergio George

Deja Tocarte (3:57)
(José "Kokie" Colón) Arr: Efraín Rolón y Joaquin Diaz

Cali (3:25)
(José "Kokie" Colón) Arr: Roberto Navarro

En Las Esquinas (4:43)
(Luis Maisonet) Arr: José Fébles

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COFFINMAN
RECORDS

"Tu Juguetito"

ORQUESTA
"LA IMPRESION"

33 1/3 rpm
Stereo

Side B
Impact 2000

Juguetito (4:00)
(José "Kokie" Colón) Arr: Sergio George

No Te Vayas (4:27)
(José "Kokie" Colón) Arr: Sergio George Y Efraín Rolón

Yo Soy El Amor (3:30)
(José "Kokie" Colón) Arr: José Fébles

Mentirosa (4:07)
(José "Kokie" Colón) Arr: Roberto Navarro

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side one
THE MANSFIELD SINGERS
of Washington, D. C.
GERALD LEWIS RECORDING
7216 Poplar St./Annandale, Va. 22003
Mark
CUSTOM RECORDING DIVISION
MC8385A
stereophonic
1. I CAN MAKE IT (4:36)
George Roger Plater, Soloist
2. WITNESSES IN HEAVEN (1:48)
Morris Pope, Thompson Thomas,
Roosevelt Stokes, Trio
3. WORKING ON THE BUILDING (4:23)
George Roger Plater, Soloist
4. BROKEN VESSEL (6:50)
Morris Pope, Ernest Sims,
Roosevelt Stokes, Trio
33 1/3 rpm
(20996)

Mark

CUSTOM RECORDING DIVISION

side two

THE MANSFIELD SINGERS
of Washington, D. C.

GERALD LEWIS RECORDING
7216 Poplar St./Annandale, Va. 22003

MC8385B stereophonic

1. ALL TO JESUS I SURRENDER (5:20)
   Morris Pope, Soloist
2. SO GOOD (2:42)
   Ernest Sims, Soloist
3. DON'T NEED NOBODY (2:21)
   Morris Pope, Soloist
4. OUT OF NOWHERE (3:02)
   Thompson Thomas, Soloist
5. LOOK AND LIVE (3:43)
   George Roger Plater, Soloist

33 1/3 rpm
(20996)


M-G-M
WHITE HORSE INN
Operetta Highlights
(Benatsky-Stolz-Gilbert)
Side 1
E4093P
HERTA TALMAR—ANTONIA FAHBERG—FRANZ FEHRINGER
WILLY HOFMANN—PETER ALEXANDER—BERNHARD WILFERT
Choir and Operetta-Orchestra
Conductor: FRANZ MARSZALEK
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.


M-G-M
MASK IN BLUE
Operetta Highlights
(Raymond-Schwenn)
Side 2
E4093P
ANTONIA FAHBERG—GRETL SCHORG—HERBERT ERNST
GROH—PETER ALEXANDER—RALF PAULSEN
Choir and Operetta-Orchestra
Conductor: FRANZ MARSZALEK
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U. S. A.

"GS"

STEREO

S.I.A.E.

G.S. 26 A



33 giri

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione.

Made in Italy

O' SCIUPACORE

PINO ESPOSITO

E TI PERDONO (V. Alberti-G. Santonocito)
LUCIANELLA (L. Danese-G. Santonocito)
LUNTANO 'A TE (L. Danese-G. Santonocito)
SCIUPACORE (L. Danese-G. Santonocito)
SONGO SCHIAVO D'AMMORE
(V. Alberti-G. Santonocito)
PE CHIST'AMMORE TOJO
(V. Alberti-G. Santonocito)

Esecuzione ed arrang. Mº MIMMO DE SANTIS

"GS"

STEREO

S.I.A.E.

G.S. 26 B

33 giri

Vietata duplicazione, utilizzazione di questo disco per pubblica esecuzione e radiodiffusione.

Made in Italy

O' SCIUPACORE

PINO ESPOSITO

O' PATE MIO (V. Alberti-G. Santonocito)

O' GUAPPARIELLO (S. Famà-P. Santonocito)

O' PRUCESSO E MARIA ROSA (S. Famà-P. Santonocito)

DISPETTUSELLA MIA
(V. Alberti-C. Privitera-G. Santonocito)

MARENA' (L. Danese-G. Santonocito)

TE VURRIA SCURDA'
(V. Alberti-G. Santonocito)

Esecuzione ed arrang. Mº MIMMO DE SANTIS

Radio Gems

GRAND OLE OPRY SHOW 1939

MC: GEORGE D. HAY

RG-2
(VPA-RG-2-A)

SIDE ONE
Mono

1. **LITTLE LIZA JANE** - *ROY ACUFF*
2. **LONESOME ROAD BLUES** - *UNCLE DAVE MACON*
3. **SALLY GOODIN'** - *ROY ACUFF*
4. **SWING THE LADIES** - *FORD RUSH*
5. **BEAUTIFUL BROWN EYES** - *ROY ACUFF*
6. **IT ALWAYS TICKLES ME** - *UNCLE DAVE MACON*
7. **GRAY BONNET** - *ROY ACUFF*
8. **PRINCE ALBERT COMMERCIAL** - *DAVID STONE*
9. **LITTLE LIZA JANE** - *ROY ACUFF*

Radio Gems

GRAND OLE OPRY SHOW 1954

MC: WEBB PIERCE

RG-2
(VPA-RG-2-B)



SIDE TWO
Mono

1. **I'M WALKING THE DOG** - *WEBB PIERCE*
2. **I GAVE MY WEDDING DRESS AWAY**
   KITTY WELLS
3. **HOEDOWN (No Title)** - *TOMMY JACKSON*
4. **LEANING ON THE EVERLASTING ARMS**
   WEBB PIERCE & WILBURN BROTHERS
5. **RELEASE ME** - *KITTY WELLS*
6. **SPARKLING BROWN EYES**
   WEBB PIERCE & WILBURN BROTHERS

TH-RODVEN

ALFA 8

TH-Rodven
2691

LADO A
STEREO
33 1/3 RPM

℗ 1989

1. TU Y YO - Canta: CARLOS CARDONA
(Hugo Ortega) Arr: Luis Galindo
2. MENTIRAS - Canta: CARLOS CARDONA
(Fernando Garavito) Arr: Danilo Rosales
3. SIENTEME — Canta: ALFONSO SALAZAR
(Isaac Villanueva) Arr: Alberto Barros
4. MURIENDO DE AMOR — Canta: LUIS MENDOZA
(Fernando Garavito) Arr: Luis Galindo

MFG. & DIST.: TH-RODVEN RECORDS, INC. * 3191 CORAL WAY, MIAMI, FLORIDA 33145


TH-RODVEN
ALFA 8
TH-Rodven
2691
LADO B
STEREO
33 1/3 RPM
℗ 1989
1. FIN DE SEMANA — Canta: ALFONSO SALAZAR
(Hugo Ortega) Arr: Luis Galindo
2. AL ROJO VIVO — Canta: CARLOS CARDENA
(Hugo Ortega) Arr: Luis Galindo
3. TU DUEÑO — Canta: CARLOS CARDENA
(Hugo Ortega) Arr: Danilo Rosales
4. NO TE ENAMORES — Canta: LUIS MENDOZA
(Fernando Garavito) Arr: Luis Galindo
MFG. & DIST.: TH-RODVEN RECORDS, INC. * 3191 CORAL WAY, MIAMI, FLORIDA 33145

ACERO & SEDA ORQUESTA

al-fresco!

AS1921LP
LADO A
33 1/3 RPM

Productor Ejecutivo:
JESUS "BIBI" HERNANDEZ
Productor:
JOSE "LENNY" PRIETO
Dirección & Producción Musical:
RICKY RODRIGUEZ

1. DONDE ESTA NUESTRO AMOR (D.R.)
Arreglo: Julio Alvarado • Canta: JORGE "NEGO" ORTIZ

2. TENGO HAMBRE DE TI (J. L. Calderón)
Arreglo: Julio Alvarado • Canta: TONY PEREZ

3. ME HAS CONDENADO (R. Amado)
Arreglo: Tommy Villariny • Canta: ERIC LINARES

4. SI LA VES (Kimi Solis)
Arreglo: José Febles
Canta: JORGE "NEGO" ORTIZ

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ACERO & SEDA
ORQUESTA
al-fresco!

AS1921LP
LADO B
33 1/3 RPM

Productor Ejecutivo:
JESUS "BIBI" HERNANDEZ
Productor:
JOSE "LENNY" PRIETO
Dirección & Producción Musical:
RICKY RODRIGUEZ

1. SI SOY TU AMANTE QUE (D.R.)
Arreglo: Tommy Villariny • Canta: JORGE "NEGO" ORTIZ
2. CAMINEMOS POR LA CIUDAD (Orlando Ortiz)
Arreglo: Humberto Ramírez • Canta: TONY PEREZ
3. EL PASADO (D.R.)
Arreglo: José Febles • Canta: ERIC LINARES
4. HOY TE VI PASAR (Héctor Zabaleta)
Arreglo: José Febles
Canta: TONY PEREZ

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DISCOS CBS INTERNATIONAL

RAY CONNIFF

"CAMPEONES"

DIL-10380
(DIL-10380-A)

SIDE A
33⅓ RPM

1. CAMPEONES 3:23
-R. Conniff- CONNIFF MUSIC (BMI)
2. WHAT'S LOVE GOT TO DO WITH IT 2:24
-G. Lyle-T. Britten- GOOD SINGLE LIMITED (PRS)
and Myaxe Music Limited/Irving Music (BMI)
3. LEAVE A TENDER MOMENT ALONE 3:20
-B. Joel- JOEL SONGS (BMI)
4. HELLO 3:23
-L. Richie- BROCKMAN MUSIC
5. 99 RED BALLONS 2:48
-Joern-Uwe Fahrenkrog-Carlo Krages-Edition Hate/April Music Inc.
6. WAKE ME UP BEFORE YOU GO-GO 2:30
-G. Michael-
MORRISON-LEAHY Music/Chappell & Co.

Producido por: Ray Conniff

DISCOS CBS INTERNATIONAL

RAY CONNIFF

"CAMPEONES"

DIL-10380
(DIL-10380-B)

SIDE B
33⅓ RPM

1. I JUST CALLED TO SAY I LOVE YOU 3:16
-S. Wonder- JOBETE MUSIC CO. and Black Bull Music

2. EU E ELA 3:51
-M. Motta-R. Jorge-L. Olivetti- ED. MELOGRAF/ASFTRA

3. MOONLIGHT LADY 3:45
-Lyrics: Carole Bayer Sager-Music: Albert Hammond-
APRIL MUSIC/ALBERT HAMMOND MUSIC/BEGONIA Melodies/Unichappell Music

4. BESOIN DE RIEN, ENVIE DE TOI 3:27
-Lyrics: Marie Casanova & Jean Pierre Savelli-Music: Chantal Richard
EDITIONS CEPTENTRION

5. EL PADRE NUESTRO (The Lord's Prayer) 2:34
-Lyrics: Jesus Christ-Music: Ray Conniff
CONNIFF MUSIC (BMI)

Producido por: Ray Conniff

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA HECHO EN MEXICO POR ORFEON VIDEOVOX, S. A. AV. UNIVERSIDAD 1213

"15 SUPER EXITOS DE..."
LOS PANCHOS

(P) 1983

LP-20-TV-040 **ESTEREO**

33⅓ RPM

ORFEON

LADO A

1.- RAYITO DE LUNA (Chucho Navarro) 2.- UN SIGLO DE AUSENCIA (Alfredo Gil) 3.- NO, NO Y NO (Oswaldo Farrés) 4.- CAMINEMOS (A. Gil-Heribelto Martínez) 5.- SIN TI (Pepe Guízar) 6.- PERDIDA (Chucho Navarro) 7.- NO TRATES DE MENTIR (Alfredo Gil) 8.- YA ES MUY TARDE (Alfredo Gil)

LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
MARCA REGISTRADA HECHO EN MEXICO POR ORFEON VIDEOVOX, S. A. AV. UNIVERSIDAD 1273

"15 SUPER EXITOS DE..."
LOS PANCHOS

(P) 1983

LP-20-TV-040

ESTEREO

33⅓ RPM

ORFEON

LADO B

1.- NO ME QUIERAS TANTO (Rafael Hernández) 2.- SIN UN AMOR (A. Gil-Navarro) 3.- ME VOY PA'L PUEBLO (Mercedes Valdés) 4.- UNA COPA MAS (Chucho Navarro) 5.- CONTIGO (Claudio Estrada) 6.- NUESTRO AMOR (Rafael Ramírez) 7.- PARECE QUE VA A LLOVER (Antonio Mata)

LA RADIODIFUSION DE ESTE DISCO NO ES RESPONSABILIDAD DE QUIENES INTERVINIERON EN SU PRODUCCION



RECORDS, INC.

Neil Dixon's

LIFE'S A BEACH

SPI LP1 A

℗ 1986
SPI RECORDS, INC.

LIFE'S A BEACH 3:27
©1986 Willy Twine (BMI), Castleberry Inc. (ASCAP)
SMALL TALK 3:48
©1986 Willy Twine
GET IT RIGHT 3:38
©1986 Willy Twine
SLUT PUPPY BLUES
©1986 Willy Twine (BMI) & Castleberry Inc. (ASCAP)



RECORDS, INC.

Neil Dixon's

LIFE'S A BEACH

SPI LP1 B

℗ 1986
SPI RECORDS, INC.

WHEN THE ANGELS COME 3:17
© 1986 Willy Twine
FRIENDSHIP 3:09
© 1986 Willy Twine
ROCK OF AGES 3:07
© 1986 Willy Twine
SEA TURTLE 4:43
© 1986 Willy Twine

ROCK OVER LONDON



ROCK OVER LONDON™ ROCK OVER LONDON, INC.

HOSTED BY:

GRAHAM DENE

PRODUCED BY:

STEVEN SALTZMAN

PRODUCTION OFFICE:

GLOBE THEATER
SHAFTESBURY AVE.
LONDON W1V7HD

TELEPHONE:

437-7122/2860

1

RL 131
FOR BROADCAST
WEEK OF
JULY 29, 1984

ALL RIGHTS RESERVED / ONE BROADCAST ONLY

ROCK OVER LONDON



2

RL 131
FOR BROADCAST
WEEK OF
JULY 29, 1984

ALL RIGHTS RESERVED / ONE BROADCAST ONLY

ROCK OVER LONDON™ ROCK OVER LONDON, INC.

HOSTED BY:
GRAHAM DENE

PRODUCED BY:
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PRODUCTION OFFICE:
GLOBE THEATER
SHAFTESBURY AVE.
LONDON W1V7HD
TELEPHONE:
437-7122/2860



"FROM THE SHANNON TO THE CLYDE"
PAT ROPER and TOMMY DOYLE

Rego #27,000 **Side A**

1. FROM THE SHANNON TO THE CLYDE
2. NOREEN BAWN
3. ONE DAY AT A TIME
4. SELECTION OF JIGS - including Nolan's
5. TWO LOVES
6. GLASGOW MEDLEY: I Belong to Glasgow
   One Hundred Pipers - Loch Lomond

REGO

"FROM THE SHANNON TO THE CLYDE"
PAT ROPER and TOMMY DOYLE

Rego #27,000  **Side B**

1. THE RING YOUR MOTHER WORE
2. A TIME, A PLACE, A DREAM
3. TAKE ME HOME TO MAYO
4. SELECTION OF REELS - including
   The Boys of the Lough
5. THE BLACKSMITH
6. SCOTLAND THE BRAVE MEDLEY:
   I Love a Lassie - Roamin in the Gloamin
   Canny Shuve Yer Granny Aff the Bus
   A Wee Deoch 'n' Doris
   Scotland the Brave



RECORDS

ROSEMARY
PINK CARNATION

1. RUNAWAY 2:29
(Shannon - Crook) BMI

2. IT'S LATE 1:46
(Dorsey Burnette) BMI

SIDE ONE

STEREO

3. LA BAMBA 2:20
(Adapt'n R. Valens) BMI

4. MY PRAYER 2:45
(J. Kennedy - J. Boulanger) ASCAP

5. RAVE ON 1:46
(S. West - B. Tilghman - N. Petty) BMI

PRODUCED BY MICHAEL CAPITAINE

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© 1988 E C I

ECI-8819-1

MADE IN USA



RECORDS

ROSEMARY
PINK CARNATION

6. SEA CRUISE 3:01
(Huey P. Smith) BMI

7. THE TREASURE OF LOVE 1:48
(Lou Stallman - Joe Shapiro) BMI

SIDE TWO *STEREO*

8. EARLY IN THE MORNING 2:04
(B. Darin - W. Harris) ASCAP

9. A BOY WITHOUT A GIRL 2:01
(S. Jacobson - R. Sexton) ASCAP

10. SPLISH SPLASH 2:20
(Darin - Murray) BMI

PRODUCED BY MICHAEL CAPITAINE
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℗ 1988 E C I
ECI-8819-1
MADE IN USA

In His Majesty's Sacred Service
THE WATCHMEN



OEM 708

SIDE ONE
PRODUCED BY:
Keith Shimfessel

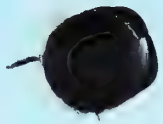
1. In His Majesty's Sacred Service
2. For Your Heart Only
3. The Blues Song
4. Resurrection Morning
5. That's When The Angels Rejoice

OE RECORDS • 206 2nd Ave. • Chesapeake, OH

In His Majesty's Sacred Service
THE WATCHMEN

OE RECORDS

OEM 708



SIDE TWO
PRODUCED BY:
Keith Shimfessel

1. Borrowed Time
2. Die And Then Live
3. My Heart Is Already Home
4. Peace

OE RECORDS • 206 2nd Ave. • Chesapeake, OH


CALIENTE
EL TROPICALISIMO
TONY LAURE Y SU GUADALAJARA -
TROPICAL
CLT 7213
STEREO
SIDE 1
(CLT 7213-AS)
1. LA PELEA DEL SIGLO
D.R. en D.G.D.A.
2. ANA VIEJO
Crescencio Salcedo
3. AL CALOR DE LA CUMBIA
Maria Mercedes Guerra
4. CUMBIA VIAJERA
Manuel Garcia
5. ADIOS FELIPA
D.R. en D.G.D.A.
©1976 CBS/Columbia
Internacional, S.A., Mexico
Produced Exclusively for Cayre Industries, Inc., by Columbia Special Products


¡CALIENTE!
EL TROPICALISIMO
TONY LAURE Y SU GUADALAJARA -
TROPICAL
CLT 7213
STEREO
SIDE 2
(CLT 7213-BS)
1. AH QUE CHASCO ME LLEVE
Jesus Duran Samaniego
2. VILLAHERMOSA
P. de la Barrera-Del-Angel
3. AMOR ETERNO
D.R. en D.G.D.A.
4. MI GUITARRA Y YO
Ruben Nava
5. CANCUN HERMOSO
Conchita Aguilar
℗1976 CBS/Columbia
Internacional, S.A., Mexico
Produced Exclusively for Cayre Industries, Inc., by Columbia Special Products

ŠILUVA

MIŠIOS KRISTAUS ŠVENTŲ ŽAIZDŲ GARBEI
MASS IN HONOR OF THE SACRED WOUNDS OF CHRIST

33⅓ RPM MICROGROOVE

SIDE 1

1. Kyrie
2. Gloria
3. Credo
4. Sanctus — Composer: Juozas Naujalis
5. Benedictus
6. Agnus Dei

Sung by the Dainava Ensemble, assisted by members of the Alice Stevens Choir and the Knights of Lithuania
Conducted by Petras Armonas
Organ Accompanist - Marija Mondeikaitė-Kura

7. PULKIM ANT KELIŲ
(Words - A. Strazdelis
Music - J. Naujalis)

ŠILŪVA

NOKTURNAS Čiurlionis Solo, Mrozinskas
SVEIKA MARIJA (Ave Maria) Gounod-Dunc- Solo, Pavasaris.

33⅓ RPM MICROGROOVE

SIDE 2

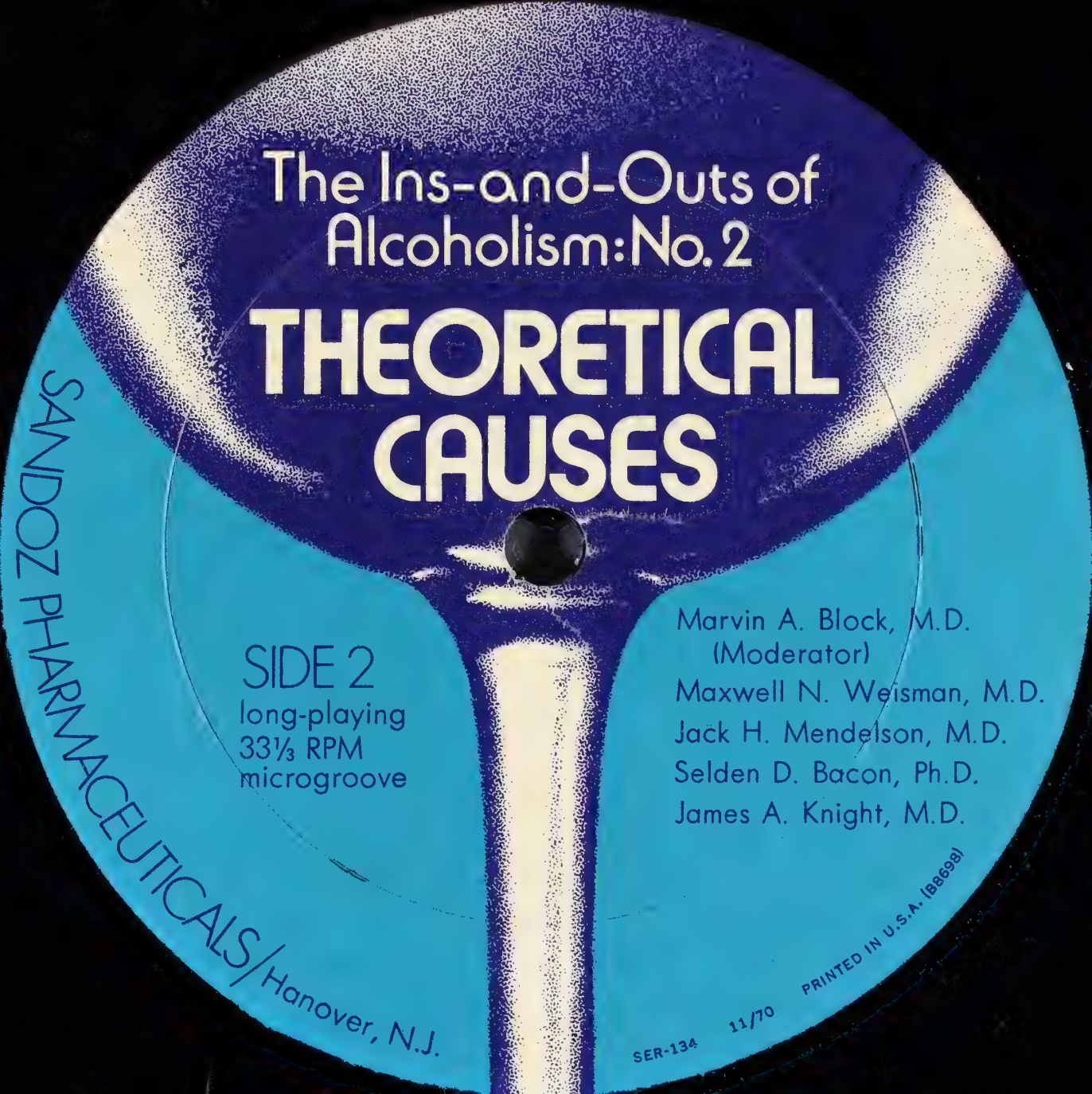
TUŠTI PALIKTIEJI NAMAI (Lonely the Abandoned Homestead)
Bradūnas - Starka: Solo Rona Mastiuna

NENUŽENK NUO AKMENS, O MARIJA (Do not Descend From the Rock, O Mary)
Origaitytė-Gutauskis: Solo P. K. Bikšienė

OI TOLI, TOLI (Far, Far Away) Traditional-Bruzye
Sung by the Lithuanian Men's Choir of New York

O KRISTAU, PASAULIO VALDOVE (O Christ, Ruler of the World)
Benčiūnas-Kavenskas: Massed Choirs


The Ins-and-Outs of Alcoholism: No. 2
THEORETICAL CAUSES
SIDE 1
long-playing
33⅓ RPM
microgroove
Marvin A. Block, M.D.
(Moderator)
Maxwell N. Weisman, M.D.
Jack H. Mendelson, M.D.
Selden D. Bacon, Ph.D.
James A. Knight, M.D.
SANDOZ PHARMACEUTICALS/Hanover, N.J.


The Ins-and-Outs of Alcoholism: No. 2
THEORETICAL CAUSES
SIDE 2
long-playing
33⅓ RPM
microgroove
Marvin A. Block, M.D.
(Moderator)
Maxwell N. Weisman, M.D.
Jack H. Mendelson, M.D.
Selden D. Bacon, Ph.D.
James A. Knight, M.D.
SANDOZ PHARMACEUTICALS/Hanover, N.J.
SER-134 11/70 PRINTED IN U.S.A. (88698)


ffrr
LONDON
LONG PLAYING
full frequency range recording
SPEED 33-⅓
(ARL.799R)
LL.390
FRANK MARTIN: PETITE SYMPHONIE CONCERTANTE
FOR HARP, CLAVECIN, PIANO AND TWO STRING ORCHESTRAS
1st Mov.: Adagio—Allegro con moto 2nd Mov.: Adagio
3rd Mov.: Allegretto alla marcia
Soloists: Pierre Jamet—Harp; Germaine Vaucher-Clerc—Clavecin; Doris Rossiaud—Piano
STRINGS OF L'ORCHESTRE DE LA SUISSE ROMANDE
Conductor: ERNEST ANSERMET
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MADE IN ENGLAND


ffrr
LONDON
LONG PLAYING
full frequency range recording
SPEED 33-⅓
(ARL.800R)
LL.390
STRAVINSKY: DIVERTIMENTO "LE BAISER DE LA FÉE"
1st Mov.: SINFONIA—Andante—Allegro sostenuto—Andante—Vivace agitato
2nd Mov.: DANSES SUISSES—Tempo giusto
3rd Mov.: SCHERZO—Moderato—Allegretto grazioso
4th Mov.: PAS DE DEUX—Adagio
VARIATION—Allegretto grazioso and Coda—Presto
ERNEST ANSERMET Conducting
L'ORCHESTRE DE LA SUISSE ROMANDE
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MADE IN ENGLAND

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO DÊSTE DISCO ESTÃO PROIBIDAS.

PHILIPS

PHILIPS

FABRICADO PELA COMPANHIA BRASILEIRA DE DISCOS.
ESTRADA DAS FURNAS 1467, RIO DE JANEIRO.

33 1/3 | MONO ▽

P 632122 L
AA 632122.1 L

1

« O FRÊVO É ASSIM »

JONAS CORDEIRO e Sua ORQUESTRA

1 - DEPOIS EU DIGO (João Santiago-José Felipe dos Reis)
2 - TRICOLOR (Lourival de Oliveira)
3 - J. CORDEIRO NO FRÊVO (Zumba)
4 - RECIFE DOS MEUS AMORES - Canta: João Mello
(João Ismar-Francisquinho)
5 - GARRAFINHA EM RECIFE (Toscano Filho)
6 - DIABO ÀS QUEDAS (José Xavier de Menezes)

TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA GRAVADA SÃO RESERVADOS. A REPRODUÇÃO, EXECUÇÃO PÚBLICA E RADIODIFUSÃO DÊSTE DISCO ESTÃO PROIBIDAS.

PHILIPS

PHILIPS

FABRICADO PELA COMPANHIA BRASILEIRA DE DISCOS.
ESTRADA DAS FURNAS 1467, RIO DE JANEIRO.

33 1/3

MONO ▽

P 632.122 L

AA 632122.2 L

2

« O FRÊVO É ASSIM »

JONAS CORDEIRO e Sua ORQUESTRA

1 - FOGUETE SEM RUMO (Jonas Cordeiro)
2 - RECORDAR É VIVER (Edgard Morais)
3 - PAPAI NO FRÊVO (Geraldo Medeiros)
4 - O FRÊVO DE ROMEU (Jonas Cordeiro)
5 - TUDO É ILUSÃO - Canta: João Mello (Fernando Borges)
6 - ESCAVANDO (David Vasconcelos)

James P. Thornton Jr.
and the
King Specials

SIDE 1



DM-86008

1. I'm Ready To Serve The Lord
   (C. George)
2. Jesus Is Looking Out For Me
   (J. Cleveland)
3. Hallelujah, Tis Done
   (Public Domain)
4. Send It On Down
   (Traditional)
5. He Stood By My Side
   (Williams Brothers)

James P. Thornton Jr.
and the
King Specials

SIDE 2

DM-86008

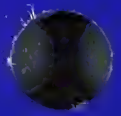
1. Something About That Name
   (A. Gaither)
2. Throw Out The Life-Line
   (Public Domain)
3. I Find No Fault In Him
   (A. Crouch)
4. Through It All
   (A. Crouch)
5. I Surrender All
   (Public Domain)
6. Love Lifted Me
   (Public Domain)

1972

TELL IT LIKE IT IS
presented by
REAL LIFE SINGERS

JAMES S. FISSEL, DIRECTOR

HMR - 632
SIDE 1



33⅓ R.P.M.
COMP. STEREO

TELL IT LIKE IT IS
BROTHER, LET ME TAKE YOUR HAND
CHECK HIM OUT
WHAT'S GOD LIKE
MASTER DESIGNER
I BELIEVE GOD IS REAL
ROSY TINTED GLASSES
THE GOOD OLD DAYS

Copyright 1969 - Lexicon Music, Inc.

A.R. RANDEL

HMR
productions

SCOTCH PLAINS, N.J.

1972

TELL IT LIKE IT IS
presented by
REAL LIFE SINGERS

JAMES S. FISSEL, DIRECTOR

HMR - 632
SIDE II

33⅓ R.P.M.
COMP. STEREO

CONSIDER NOW THE LILY
CONFORM
THAT'S FOR ME
A NEW MIND
THAT'S THE WAY IT IS
LOVE IS SURRENDER
HE'S THERE WAITING
PASS IT ON

Copyright 1969 - Lexicon Music, Inc.

A.M. RANDEL

HMR
productions

SCOTCH PLAINS, N.J.



Irish Records and Tapes, Inc.

Ireland's Annette Stapleton

SIDE A
R-68000

STEREO
33⅓ RPM

AN EVENING IN MOUNT MELLERAY

1. Evening In Mount Melleray
2. The Banks Of My Own Lovely Lee
3. Eileen Og
4. Green Glens Of Antrim
5. Planxty Drury/Saddle The Pony
6. Slan Le Maigh

℗ *1989 Rego Records*



Irish Records and Tapes, Inc.

Ireland's Annette Stapleton

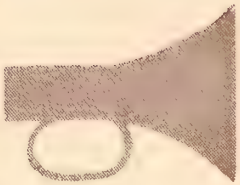
SIDE B
R-68000

STEREO
33⅓ RPM

AN EVENING IN MOUNT MELLERAY

1. Only Our Rivers Run Free
2. Snowy Breasted Pearl
3. Buachall On Eirne (Come By The Hills)
4. The Minstrel Boy
5. An Binsin Luachra/The Musical Priest
6. Heaven Around Galway Bay

1989 Rego Records



harken records

SINGIN' ALL HIS PRAISES
MARY ELLEN POWERS

HR 1001A
℗ © 1981
Harken Records Inc.

Side One
All Songs Publ. by:
Wright - Powers BMI
109007XA

1. SINGIN' ALL HIS PRAISES (ed nies) 3:43
2. LORD, YOU BRING SUCH MEANING TO MY LIFE (mark conrad) 4:01
3. IT'S IN THE BOOK (fred elias, mark conrad) 2:52
4. THE GOOD SHEPHERD (gary wetzel) 3:36
5. LET HIM BE THE ONE (mary ellen powers, ed nies, mark conrad) 3:51



harken records

SINGIN' ALL HIS PRAISES
MARY ELLEN POWERS

HR 1001B
℗ ©1981
Harken Records Inc.

Side Two
All Songs Publ. by:
Wright - Powers BMI
109007XB

1. PRAISE THE LORD AND PASS IT ON
   (john conrad, mark conrad) 2:53
2. OUR SONG (tina small) 3:48
3. JELLY BEANS AND DIRTY JEANS
   (elaine martin) 2:24
4. YOU'VE TURNED MY WORLD AROUND
   (mark conrad) 3:39
5. YOU ARE MY LORD
   (greg listermann) 3:21

ESTEREO

FALTA Y RESTO

Serie "E"

Reproducción óptima en equipo monoaural

sondor

Lado 1 144.214

AGADU Art. 79

1. PRESENTACION: PARA ABRIR LA NOCHE (M. Ubal) CANON POPULAR (Anónimo) - VAMOS A PINTARNOS (J. Lazaroff) - ZAMBA DE LA TOLDERIA (B. Luna-F. Portal-O. Valles) CALIZ (C. Buarque) - PLEGARIA DE UN LABRADOR (V. Jara) - 2. CUPLE DE LA PELOTA - MOTIVO POPULAR (Anónimo) - MOTIVO POPULAR (V. Bossio) - TINTA ROJA (D. R.).

ESTEREO

FALTA Y RESTO

Serie "E"

Reproducción óptima en equipo monoaural

sondor

Lado 2 144.214

AGADU Art. 79

1. CUPLE DEL TENTADO: A CUALQUIERA LE PUEDE PASAR (J. López-R. Lotes O. Vera) - LADY LAURA (R. Carlos) - MIRA QUE LUNA (D. R.) - SAL DE AHI CHIVITA (Tradicional, Versión Guguich-Venencio) - JINGLE RADIO (D. R.) - MOTIVO POPULAR (W. Luna) - LA CONGA (Catunga) - A PARTIR DE MAÑANA (A. Cortéz) - LA ULTIMA CURDA (E. S. Discépolo) - 2. A JOHN LENNON (S. Rodríguez) - 3. RETIRADA - EN QUE NOS PARECEMOS (Anónimo Español) - PRINCIPE AZUL (H. Buscaglia-E. Mateo) - SOBRE NUBES (N. Guguich) - A REDOBLAR (R. Olivera-M. Ubal).



SR 1221
STEREO

SIDE ONE
33⅓ RPM

BYE BYE BLUES

THE GLAD RAGS MUSIC CO.

1. BYE BYE BLUES 4:00
(Hamm, Bennett, Lown & Gray)
2. ROLL ON, MISSISSIPPI, ROLL ON 3:12
(West, McCaffrey & Ringle)
3. GEORGIA ON MY MIND 4:00
Vocal: Patty Fischer
(Hoagy Carmichael)
4. CHATTANOOGA CHOO CHOO 3:47
(Gordon & Warren)

Produced by Fred and Patty Fischer

℗ 1979 SUNNY RECORDS

Printed in U.S.A.


SUNNY RECORDS
SR 1221
STEREO
SIDE TWO
33⅓ RPM
BYE BYE BLUES
THE GLAD RAGS MUSIC CO.
1. WABASH CANNONBALL 3:03
Vocal: Patty Fischer
(Adapted by A. Gamse)
2. OPUS ONE 3:41
(Sy Oliver & Sid Garris)
3. SWEET GEORGIA BROWN 3:22
(Bernie, Pinkard & Casey)
4. SOUTH RAMPART STREET PARADE 3:56
(Steve Allen, Baudic & Haggart)
Produced by Fred and Patty Fischer
℗ 1979 SUNNY RECORDS
Printed in U.S.A.

MAMELOSHN



OUR YIDDISH

Recorded by;
Frumi & Susan Cohen

stereo
made in USA
ML-101-A

SIDE I

1. Kinder Lider
2. Oyfn Pripetshik
3. Tum Balalayka
4. Dona
5. Dremlen Feygl
6. Undzer Nigundl

Frumi & Susan Cohen

Manufactured by:
Mameloshn Records 2627 Sunset Blvd.
Broomall, Pa. 19008
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MAMELOSHN RECORDS, 2627 Sunset Blvd., Broomall, Pa. 19008

MAMELOSHN



OUR YIDDISH

Recorded by;
Frumi & Susan Cohen

Stereo
made in USA
ML-101-B

SIDE II

1. Rozshinkes Mit Mandlen
2. Hop! Mayne Homentashn
3. Zog Maran
4. Arum Dem Fayer
5. Du Du
6. Yid Der Shmid
7. Tsvey Nigunim

Frumi & Susan Cohen

Manufactured by
Mameloshn Records 2627 Sunset Blvd.
Broomall, Pa 19008
℗ & © ML Rec. 1979

MAMELOSHN RECORDS, 2627 Sunset Blvd., Broomall, Pa. 19008


PHOENIX
1240 AM
WAGO
All Golden Oldies
WAGO 1240 AM All Golden Oldies
VOLUME 2
SIDE 1
PHOENIX
8709
1. MEMPHIS
(JOHNNY RIVERS)
2. LITTLE DARLIN'
(DIAMONDS)
3. BOOK OF LOVE
(MONOTONES)
4. SINCE I DON'T HAVE YOU
(SKYLINERS)
5. DA DO RON RON
(CRYSTALS)
6. SH BOOM
(CREW CUTS)
PHOENIX



WAGO 1240 AM *All Golden Oldies*

VOLUME 2

SIDE 2

PHOENIX
8709

1. AT THE HOP
(DANNY & THE JUNIORS)
2. BLUE MOON
(MARCELS)
3. LITTLE STAR
(ELEGANTS)
4. THE TWIST
(CHUBBY CHECKER)
5. LOUIE, LOUIE
(KINGSMEN)
6. 16 CANDLES
(CRESTS)


1240 AM
WAGO
All Golden Oldies

GALAX, VIRGINIA
MOOSE LODGE NO. 733

37TH ANNUAL OLD TIME FIDDLER CONVENTION-1972

STEREO
Side 1

S012614

1. LETTER EDGED IN BLACK-2:42-Bill McDowell
2. JUNE APPLE-2:55-Roger Sprung
3. DUSTY MILLER-2:03-Bob Flescher
4. MOCKING BIRD-2:12-Jimmy Edwards
5. SUZIE ANN GAL-1:47-Smokey Valley Boys
6. FIDDLERS DREAM-1:33-Southern Mountain Boys
7. BLUE RIDGE MT. BLUES-0:34-Franklin Davis
8. MONROE HORNPIPE-1:23-Dempsy Young
9. 8TH OF JANUARY-2:28-Free State Ramblers
10. SALLY ANN-1:49-Teddy Lundy

257-46-3363

GALAX, VIRGINIA
MOOSE LODGE NO. 733

37TH ANNUAL OLD TIME
FIDDLER CONVENTION-1972

STEREO
Side 2

S012615

1. KNOXVILLE GIRL-3:38-Betty Smith
2. BLACKBERRY BLOSSOM-1:33-Jack Cash
3. IDA RED-1:28-Calvin Cole
4. DEVIL'S DREAM-1:47-Tim Smith
5. RICKETTS HORNPIPE-1:55-Free State Ramblers
6. SALLY GOODIN'-1:33-High Country Ramblers
7. CANNON BALL BLUES-1:26-Wayne Henderson
8. BIG COUNTRY-1:23-Tim Perry
9. FOX ON THE RUN-2:06-New Grass Express
10. RICHMOND-1:28-Ernest East


LONDON
STEREOPHONIC
SPEED 33 1/3 RPM
SIDE 1
- El Cravallo -
Neue Party - Hits mit Enrico und seinen Mariachis
Griechischer Wein
3. Valencia Dancing Juanita - Lady Of Spain
Waltzing Chiquita
ENRICO UND SEINE MARIACHIS
DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS PROHIBIDA LA COPIA LA EJECUCION PUBLICA Y LA RADIOTRANSMISION
LICENCIADE LONDON RECORDS INC. OF NEW YORK U.S.A.


DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS PROHIBIDA LA COPIA LA EJECUCION PUBLICA Y LA RADIOTRANSMISION
LONDON
STEREOPHONIC
SPEED 33 1/3 RM
SIDE 2
- El Cravallo -
Neue Party - Hits mit Enrico und seinen Mariachis
1. Buona Sera Tipi Tipi Tin - Carmencita's Hombre
2 Bettina - Estrellita Mexico City
3 Dequello A Mariage Con Mariachi The Good The Bad And The Ugly
4. Bridge Over Troubled Water Mulita El Condor Pasa
ENRICO UMD SEINE MARIACHIS
Eine MGH Production
Manufacturado en Colombia por Importaciones Daro Ltda.
LICENCIA DE LONDON RECORDS INC. OF NEW YORK U.S.A.



THE OLD HOLLOW STRINGBAND

SIDE ONE
(VPAG-FCOT-0001-A)

FCOT-0001

1. SECOND JOHN HENRY (2:59)
2. JOHN BROWN'S DREAM (3:12)
3. YUM YUM BLUES (2:53)
4. FORKS OF SANDY (2:34)
5. BACKSTEP CINDY (2:42)
6. TENNESSEE MOUNTAIN FOX CHASE (2:32)
7. BYE & BYE I'M GOING TO SEE THE KING (2:50)

1986 FLYIN' CLOUD RECORDS, ROUTE 2 BOX 436, MADISON, NC 27025



THE OLD HOLLOW STRINGBAND

SIDE TWO
(VPAG-FCOT-0001-B)

FCOT-0001

1. LYNCHBURG TOWN (3:04)
2. REUBEN (4:07)
3. DIXIE RAG (2:36)
4. DUCKS ON THE MILLPOND (1:55)
5. LADIES ON THE STEAMBOAT (1:57)
6. FALL ON MY KNEES (3:15)
7. JOHN HENRY (1:23)

1986 FLYIN' CLOUD RECORDS, ROUTE 2 BOX 436, MADISON, NC 27025



FAMOSO

EXITOMETRO VOL. 19

1. LA LADRONA — Diego Verdaguer
   (Diego Verdaguer - Amanda Miguel - Graciela Carballo)

LADO 1

29901288
29901288-Y

2. TE QUIERO - José Luis Perales — (José Luis Perales)
3. QUIZAS SI, QUIZAS NO — Sabú
   (D. Pace-P. Barabani-E. Ghinazzi - Vers. Esp. Michelle)
4. ENAMORADO DE TI - Politanó — (D. Politanó)
5. ESTAR ENAMORADO — Raphael
   (M. Alejandro - A. Magdalena)
6. DOS AL TELEFONO — Leonardo Jury
   (J. Saidon - L. Jury - E. Bornemann)
7. QUE SE MUERAN DE ENVIDIA — Aldo y sus
   (Nuevos Pasteles — (Mario de Jesús)

(P)MCMLXXXI-Colombia

PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION. HECHO EN COLOMBIA POR CODISCOS S.A.

FAMOSO

EXITOMETRO VOL. 19

1. ASI NO TE AMARA JAMAS — Amanda Miguel
(D. Verdaguer - Graciela Carballo - A. Miguel)

LADO 2

29901288
29901288-Z

2. NO ME HABLES - Juan Pardo (Juan Pardo)
3. UNA NOCHE MAS - Joan Sebastian (Joan Sebastian)
4. YO NO LLORO POR LLORAR - Diego Verdaguer
(Diego Verdaguer-Rubén H. Lotes-Graciela Carballo)
5. TUS CARTAS - Mariluz (Julián Granados)
6. LA CULPABLE - Alvaro Dávila (Alvaro Dávila)
7. AYUDALA - Mari Trini (Mari Trini)

(P)MCMLXXXI-Colombia

PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION. HECHO EN COLOMBIA POR CODISCOS S.A.

SABROSO!

1. A LOS RUMBEROS DE BELEN (3:52)
ARTIST: GRUPO SIERRA MAESTRA
COMPOSER: ROBERTO NUNEZ
PRODUCER: ALBERTO VERA

91312-1
STEREO

SIDE ONE

℗ 1989 Virgin
Records Ltd.

2. CAMINA Y VEN (3:16)
ARTIST: CELINA GONZALEZ
COMPOSER: SIRO RODRIGUEZ
PRODUCER: FELIX MORALES/JUAN PABLO TORRES
3. EL SON DE NICARAGUA (4:06)
ARTIST: ORQUESTA CHEPIN
COMPOSER: ELECTO ROSELL
PRODUCER: PEDRO DEPESTRE
4. RUCU RUCU A SANTA CLARA (4:16)
ARTIST: GRUPO IRAKERE
COMPOSER: JOSE LUIS CORTES
PRODUCER: REYNALDO FERNANDEZ PAVON
5. CHILINDRON DE CHIVO (4:40)
ARTIST: CONJUNTO CASINO
COMPOSER: AGUSTIN RIBOT
PRODUCER: EDGAR HERNANDEZ COLLAZO/RAIS HUERTA
PUBLISHED BY: EGREM
ST-VR-807619-SP

Virgin

MANUFACTURED & DISTRIBUTED BY EMI-THORN

SABROSO!

1. DE KABINDE A KUNENE UN SOLO PUEBLO (3:52)
ARTIST: CONJUNTO LOS KARACHI
COMPOSER: JULIO R. POULL
PRODUCER: EDUARDO ROSILLO/TONY LAMAS

91312-1
STEREO

SIDE TWO

℗ 1989 Virgin
Records Ltd.

2. ANDA VEN Y MUEVETE (7:16)
ARTIST: ORQUESTA LOS VAN VAN
COMPOSER: JUAN FORMELL
PRODUCER: JUAN FORMELL
3. VUELA LA PALOMA (2:57)
ARTIST: CONJUNTO RUMBAVANA
COMPOSER: FELIX REYNA
PRODUCER: JOSEITO GONZALEZ
4. SE QUE TU BABES QUE YO SE (5:32)
ARTIST: ORQUESTA REVE
COMPOSER: J.C.A. RODRIGUEZ
PRODUCER: ELIO REVE MATOS
PUBLISHED BY: EGREM
ST-VR-897620-SP

Virgin



Sonolux

LAS FAVORITAS DE ANDRES FALGAS

LP-12 105

Lado 1

1. SIN LAGRIMAS - Tango - J. M. Contursi - Charlo. 2. - LA NOCHE QUE ME ESPERES - Vals - Juan Canaro. 3. - TU PIEL DE JAZMIN - Tango - J. M. Contursi - Mariano Mores. 4. - ALMA EN PENA - Tango - F. García Jiménez - A. Nieto. 5. - NO ME PREGUNTEN POR QUE - Tango - Carlos Di Sarli. 6. - TU OLVIDO - Vals - A dúo con Andrés Falgás - Gardel Razzano.

LP-12 105-A

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN - COLOMBIA -

DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS



Sonolux

LAS FAVORITAS DE ANDRES FALGAS

LP-12 105

Lado 2

1. - POR QUE TE CONOCI - Tango - Morales - Lopera - Andrés Falgás. 2. - CARICIAS PERDIDAS - Vals - Héctor Stamponi. 3. - ERAS COMO LA FLOR - Tango - Mario Arrieta - Roberto Rufino. 4. - ALONDRA - Tango - Andrés Falgás - Mario Landi. 5. - LA MADRUGADA - Tango - Cátulo Castillo - Angel Maffia. 6. - TU EL CIELO Y TU - Tango - Héctor Marcó - Mario Canaro.

LP-12 105-B

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN - COLOMBIA

DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

257-4C-8563

OLD HOMESTEAD



Stereo
33⅓

Side 1
OHS 90006 A
(11408)

SACRED SONGS AND MOUNTAIN BALLADS

Lee Allen and the Dew Mountain Boys

1. FLOWERS ON HER GRAVE—2:45
   Lee Allen (Jaymore) BMI
2. SLEEP MOTHER SLEEP—4:04
   Lee Allen (Jaymore) BMI
3. WILDWOOD FLOWER—2:24
   (Instrumental)
4. GIRL OF SHAME—3:23
   Lee Allen (Jaymore)
5. DON'T GO OUT TONIGHT—2:25 P.D.
6. PANHANDLE COUNTRY—3:31
7. LET ME REST—2:07
   R. Sfanley

OLD HOMESTEAD RECORDS-6241 THREE LAKES DR. BRIGHTON, MICH 48116



Stereo
33⅓

Side 2
OHS 90006 B
(11409)

SACRED SONGS AND MOUNTAIN BALLADS

Lee Allen and the Dew Mountain Boys

1. SHE'S RESTING IN HEAVEN—2:56
   Lee Allen (Jaymore) BMI
2. LORD WATCH O'ER MY DADDY—2:56
   arr. Lee Allen (Jaymore) BMI
3. PIKE COUNTY BREAKDOWN—3:04
   (Instrumental)
4. I'M JUST SOMEONE (You Have Forgotten)——3:24
5. LADY AT THE BAR—2:53
   Lee Allen (Jaymore) BMI
6. ORANGE BLOSSOM SPECIAL—2:13
   (Instrumental)
7. PRAISE GOD, I'M READY TO GO—2:3[illegible]
   (Moore, Napier)

OLD HOMESTEAD RECORDS-6241 THREE LAKES DR. BRIGHTON, MICH 48116

The Revelations Quartet

SIDE ONE
(NR4592-1)

PB 1057
STEREO

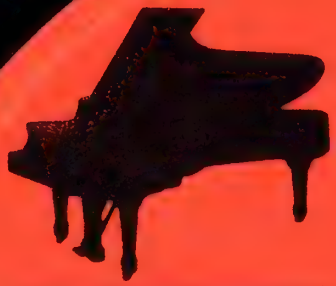
1. I WILL SING AND PRAISE THE LORD—2:07 (Clothier)
2. DIDN'T HE SHINE—2:29 (Reynolds, McDill/Benson)
3. GETTIN' READY TODAY—1:42 (Hatfield/Rambo)
4. JESUS MADE ME HIGHER—3:01 (Omartian/Chappel—ASCAP)
5. THE LIGHTHOUSE—3:17 (Hinson/Journey—BMI)

The Revelations Quartet

SIDE TWO
(NR4592-2)

PB 1057
STEREO

1. GOD SPEAKING TO YOU—2:13
   (Salsbury/Word—ASCAP)
2. JESUS IS THE ANSWER—2:16
   (Crouch/Lexicon—ASCAP)
3. WHY ME—3:33
   (Kristofferson/Resaca)
4. ONE MORE DAY—3:02
   (Craft/Silverline—BMI)
5. PLENTY OF TIME—3:21
   (McLean/Harvest Time)

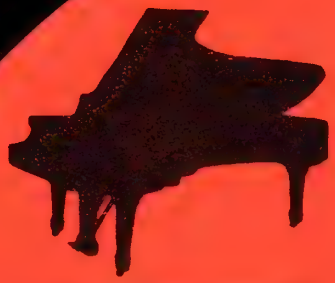


SIR GODFREY PLAYS THE BLUES AND OTHER FAVORITES

01-82 STEREO
℗ AND ©
RUTHE'S MULBERRY RECORDS

Side One

1. ***Sir Godfrey Reminisces*** *0:50*
   Neville Godrey (Speaking)
2. ***Mine All Mine*** *2:33*
   Neville Godfrey and Mabel Robinson
3. ***Boogie Woogie Blues*** *2:47*
   Neville Godfrey
4. ***St Louis Blues*** *3:40*
   W.C. Handy
5. ***Willow Weep for Me*** *4:49 Ann Ronnell*
6. ***Old Time Blues*** *4:03*
   Neville Godfrey



SIR GODFREY PLAYS THE BLUES AND OTHER FAVORITES

01-82 STEREO
℗ AND ©
RUTHE'S MULBERRY RECORDS

Side Two

1. ***Sir Godfrey Reminisces*** *0:48*
   Neville Godfrey (Speaking)
2. ***Mood Indigo*** *2:49*
   Duke Ellington
3. ***Sophisticated Lady*** *3:20*
   Duke Ellington
4. ***I Got It Bad*** *4:27*
   Duke Ellington
5. ***Granada*** *5:19*
   Augustin Lara
6. ***My Love for You*** *3:14*
   Neville Godfrey and Eddie Pickett

KEN-DEL®
CUSTOM RECORDS

CORO DE LA IGLESIA SAN PABLO
ST. PAUL'S CHOIR

LADO 1
SIDE 1

9190-A

1. Desde Puerto Rico - I Come From Puerto Rico
2. Pescador de Hombres - Fisher of Men
3. Señor Ten Piedad - Lord, Have Mercy
4. Gloria a Dios en el Cielo - Glory to God in the Highest
5. Aleluya - Alleluia
6. Aclamación Eucarística - Eucharistic Acclamation
7. Hoy He Vuelto - Today I Have Returned

Recorded & Mixed by
KEN-DEL PRODUCTIONS, INC., Wilm., DE.



CORO DE LA IGLESIA SAN PABLO
ST. PAUL'S CHOIR

LADO 2
SIDE 2

9190-B

1. Jesucristo Me Hizo Libre - Jesus Has Set Me Free
2. Sabes Algo de Amor? - Do You Know Something About Love?
3. Cantemos La Navidad - Let's Sing of Christmas
4. Como Niños - As Little Children
5. Preciosa

Recorded & Mixed by
KEN-DEL PRODUCTIONS, INC., Wilm., DE

DIMSA

"ASI ES MI TIERRA" Selecciones del programa, del mismo nombre. José Juan con Las Tres Conchitas, y Mariachi Nacional de Arcadio Elías.

DML-8106

LADO A

1.- ASI ES MI TIERRA (T. Nacho)
2.- LA FERIA DE LAS FLORES (Ch. Monge)
3.- OJOS TAPATIOS (F. Méndez J.F. Elizondo)
4.- COCULA (Esperón-Cortazar)
5.- ADIOS MARIQUITA LINDA (M. Jiménez)
6.- LAS GAVIOTAS (M. Esquivel)

HECHO EN MEXICO POR DISCOS MEXICANOS, S. A.
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO

DIMSA

"ASI ES MI TIERRA" Selecciones del programa, del mismo nombre. José Juan con Las Tres Conchitas, y Mariachi Nacional de Arcadio Elías.

DML-8106

LADO B

1.- ADIOS MI CHAPARRITA (T. Nacho)
2.- EL REMERO (Ch. Monge)
3.- CANCION DEL CORAZON (A.E. Oteo)
4.- EL JARRITO (A. Domínguez)
5.- JUAN CHARRASQUEADO (V. Cordero)
6.- LA CHANCLA (Arr. Ponce Reyes)

HECHO EN MEXICO POR DISCOS MEXICANOS, S. A.
EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO


EMANON
RECORDS
RED McKENZIE
SIDE A
ERM-2
S-6414
1. SWANEE SHUFFLES
2. I GOTTA HAVE YOU
3. TIME ON MY HANDS
4. JUST FRIENDS
5. I FOUND YOU
6. I'M SORRY DEAR
7. YOU LOVE ME TOO


EMANON
RECORDS
RED McKENZIE
1. CAN'T WE TALK IT OVER
2. LOVEABLE
SIDE B
ERM-2
S-6415
3. DREAM SWEETHEART
4. IN A SENTIMENTAL MOOD
(OPENING THEME)
5. THERE'S A SMALL HOTEL
6. LET'S SING AGAIN
7. NO REGRETS
8. YOU
9. IN A SENTIMENTAL MOOD
(CLOSING THEME)


SUNDOWN
RECORDS
SIDE ONE
STEREO
33-1/3 R.P.M.
SUN 0074
THE BROWN DOG BUSH BAND – LIVE
THE BROWN DOG BUSH BAND
1. CLICK GO THE SHEARS (Traditional) 4.16
2. MORETON BAY (Traditional) 4.59
3. BUNDABERG RUM (Scott/Jenkin) 3.18 (Control)
4. FLASH JACK FROM GUNDAGAI (Traditional) 2.38
5. THE STREETS OF FORBES (Traditional) 4.14
Manufactured by Sundown Records
Brisbane, Australia
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SUNDOWN
RECORDS
SIDE TWO
STEREO
33-1/3 R.P.M.
SUN 0074
THE BROWN DOG BUSH BAND – LIVE
THE BROWN DOG BUSH BAND
1. BILLY SHEEHAN (Traditional) 4.42
2. VAN DIEMEN'S LAND (Traditional) 5.12
3. BOTANY BAY (Traditional) 4.20
4. R-RATED (O'Brien) 3.14 (Control)
5. NO MAN'S LAND (Bogle) 6.31
(Larrikin)
Manufactured by Sundown Records
Brisbane, Australia
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED MADE IN AUSTRALIA

A CAPPELLA at ST. THOMAS

The St. Thomas Choir of Men and Boys

Gerre Hancock, Director

33⅓ RPM
Stereo



Side 1
(79904)

O sing unto the Lord—Thomas Tomkins
Hear my prayer, O Lord—Henry Purcell
Laudate Dominum—Thomas Tallis
Ave verum Corpus—William Byrd
Emendemus in Melius—William Byrd
Laudibus in Sanctis—William Byrd

© 1979 St. Thomas Church
Fifth Ave. at 53rd St.
New York, N.Y. 10019

(36582)

A CAPPELLA at ST. THOMAS

The St. Thomas Choir of Men and Boys

Gerre Hancock, Director

33⅓ RPM
Stereo



Side 2
(79904)

Plebs Angelica—Michael Tippett
Sing, My Soul—Ned Rorem
Magnificat—Edward Woodall Naylor
Nunc dimittis in A—Edward Woodall Naylor
Vox dicentis—Edward Woodall Naylor

© 1979 St. Thomas Church
Fifth Ave. at 53rd St.
New York, N.Y. 10019

(36582)

CADENZA

Recording Limited, Chicago 1978

THE CHOIR OF THE CATHEDRAL OF ST. JAMES

ROBERT FRISBIE, CHOIRMASTER

STEREO
33⅓ RPM

SIDE 1
AMS-CM-78726-01A
(33710)

1. Jubilate Deo (Britten) . . . 3:12
2. O Vos Omnes (Morales) . . . 3:21
3. Ave Verum Corpus (Kraus) . . . 2:56
4. Ubi Caritas (Durufle) . . . 2:35
5. Pange Lingua (Kodaly) . . . 8:47
6. Suite Francaise (Langlais) . . . 3:13

CADENZA

Recording Limited, Chicago 1978

THE CHOIR OF THE CATHEDRAL OF ST. JAMES

ROBERT FRISBIE, CHOIRMASTER

STEREO
33⅓ RPM

SIDE 2
AMS-CM-78726-01B
(33710)

1. General William Booth Enters Into Heaven (Ives) . . . 5:33
2. Out Of The Depths (Hovhaness) . . . 3:14
3. Jesus Autem Hodie (Anon.) . . . 2:51
4. Magnificat And Nunc Dimittis . . . 12:42

(Sowerby)

MANNA

SIDE 1

MANNA

Featuring Henry Harrison

MS-2006-A

℗ 1973 Manna Records

STEREO
33 1/3 RPM

1. I LOOKED FOR LOVE
Carmichael/Lexicon - ASCAP 4:47
2. SPEAK TO THE SKY
Springfield/Porter-Binder - ASCAP 4:09
3. SINNER MAN
Wolgemuth/Manna - ASCAP 3:55
4. I LOVE YOU, LORD
Wolgemuth/Manna - ASCAP 4:06
5. 117 SHORT
Wolgemuth/Manna
ASCAP 2:55

Trade Mark ® Registered By MANNA MUSIC, INC. Hollywood, California - Mfg. in U.S.A.


MANNA
SIDE 2
MANNA
Featuring Henry Harrison
MS-2006-B
℗1973 Manna Records
STEREO
33 1/3 RPM
1. CHILD OF HIS LOVE
Wolgemuth/Manna - ASCAP 4:29
2. BRIDGE OVER TROUBLED WATERS
Simon/Charing Cross - BMI 4:58
3. MY SONG
Wolgemuth/Manna - ASCAP 5:13
4. AMEN
Traditional - 6:22
Trade Mark ® Registered By MANNA MUSIC, INC. Hollywood, California - Mfg. in U.S.A.
MANNA
MANNA

Remnants

Ronnie Wells &
The Ron Elliston Trio
VOLUME TWO



℗ 1987

SIDE ONE
902 Stereo
Time: 22:02

TREE IN THE MEADOW *(2:36) ASCAP*
GREEN DOLPHIN STREET *(5:25) ASCAP*
CAN'T WE BE FRIENDS (The Little Show) *(4:16) ASCAP*
I'M GONNA LAUGH YOU RIGHT OUT OF MY LIFE *(5:51) ASCAP*
DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS *(4:44) ASCAP*

Remnants

Ronnie Wells &
The Ron Elliston Trio
VOLUME TWO

A



© Ⓟ 1987

SIDE TWO
902 Stereo
Time: 21:30

WHY DO I LOVE YOU? *(3:27) ASCAP*
WITH A SONG IN MY HEART (Spring is Here) *(3:34) ASCAP*
I'LL WALK ALONE (Follow the Boys) *(1:51) ASCAP*
STAY AS SWEET AS YOU ARE (College Rhythm) *(5:33) ASCAP*
TOO MARVELOUS *(3:26) ASCAP*
WHEN IT'S SLEEPYTIME DOWN SOUTH *(4:59) ASCAP*

The Golden Voice Series

CHAPEL

COMPATIBLE

COMPATIBLE

BOCK TO BOCK

Fred Bock, Organ / Piano Duets

CRS-5255-A **33 1/3 RPM**

Compatible Stereo

THERE'S SOMETHING ABOUT THAT NAME - Gaither (Gaither Music — ASCAP)	2:44
MOMENT BY MOMENT - Moody (Gentry Publications — ASCAP)	2:27
GRACE GREATER THAN OUR SIN - Towner (Hope Publishing Co. — ASCAP)	2:54
AND CAN IT BE? - Campbell (Gentry Publications — ASCAP)	2:56
I'LL TELL THE WORLD THAT I'M A CHRISTIAN - Fox (Fox Music — ASCAP)	4:14

(All numbers arranged by Fred Bock)

CHAPEL / BRIDGE RECORDS
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CHAPEL/BRIDGE RECORDS, MOUNTAIN VIEW, CALIF. U.S.A.

The Golden Voice Series

CHAPEL

COMPATIBLE

COMPATIBLE

BOCK TO BOCK

Fred Bock, Organ / Piano Duets

CRS-5255-B **33⅓ RPM**

Compatible Stereo

LOVE WAS WHEN - Wyrtzen (Singspiration Music — SESAC)	3:10
LEAD ON, O KING ETERNAL - Smart (Gentry Publications — ASCAP)	2:16
NEAR THE CROSS - Doane (Gentry Publications — ASCAP)	3:14
HEALER OF BROKEN HEARTS - Stiffler (Fred Bock Music Co. — ASCAP)	3:57
CHILDREN OF THE HEAVENLY FATHER - Swedish Melody (Gentry Publications — ASCAP)	2:15

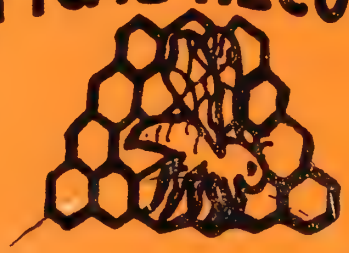
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CHAPEL / BRIDGE RECORDS
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CHAPEL/BRIDGE RECORDS, MOUNTAIN VIEW, CALIF. U.S.A.

TROPICAL RECORDS



RON POMPEY

Side A
Stereo
33⅓ RPM

W.W. 0005
℗ 1982
B.M.I.

WICKED & WILD

GOING HOME WITH ME
Written by D. Dopwell & R. Pomey (BMI Music)

AH WINING
Written by D. Dopwell & R. Pompey (BMI Music)

JAM MEH (He Soft)
Written by D. Dopwell & R. Pompey (BMI Music)

Music Arranged, Conducted and Performed by
Frankie McIntosh, Musicologist
Produced by Rondall Pompey and
Conrad Joshua for B.M.I. Production
Exec. Prod. Rondall Pompey

MFG. MARKETED & DISTR. BY TROPICAL RECORDS, P.O. BOX 817, GRAND CENTRAL STA., NY, NY 10163-6019 U.S.A. 718 - 469-4532

TROPICAL RECORDS



RON POMPEY

Side B
Stereo
33⅓ RPM

W.W. 0005
℗ 1992
B.M.I.

WICKED & WILD

GOING HOME (Club Mix)
Written by D. Dopwell & R. Pompey (BMI Music)

AH WINING (Club Mix)
Written by D. Dopwell & R. Pompey (BMI Music)

JAM MEH (He Soft) (Club Mix)
Written by D. Dopwell & R. Pompey (BMI Music)

Music Arranged, Conducted and Performed by
Frankie McIntosh, Musicologist
Produced by Rondall Pompey and
Conrad Joshua for B.M.I. Production
Exec. Prod. Rondall Pompey

MFG. MARKETED & DISTR. BY TROPICAL RECORDS, P.O. BOX 817, GRAND CENTRAL STA., NY, NY 10163-6019 U.S.A. 718 - 469-4532


ALTA FIDELIDAD
INDUSTRIA CHILENA
Odeon
MARCA REGISTRADA
33 1/3 R.P.M. * LONG PLAY
FIESTA DE BOLEROS
℗ 1964
LDC—36909 A
BR XLD 10243
1. BESAME MUCHO (Consuelo Velázquez)
2. PERFIDIA (Alberto Domínguez)
3. ANGUSTIA (Orlando Brito)
4. FRENESI (Alberto Domínguez)
5. NOSOTROS (Pedro Junco Jr.)
6. SOLAMENTE UNA VEZ (A. Lara)
LEO PERACCHI
y su Orquesta


ALTA FIDELIDAD
INDUSTRIA CHILENA
Odeon
MARCA REGISTRADA
FIESTA DE BOLEROS
℗ 1964
LDC—36909 B
BR XLD 10244
1. FLOR DE LYS (Agustín Lara)
2. APERTA-ME EM TEUS BRAÇOS (Silva—Rêgo)
3. VEREDA TROPICAL (Gonzalo Curiel)
4. ACERCATE MAS (Osvaldo Farrés)
5. DESESPERADAMENTE (Gabriel Ruiz)
6. DRY COPACABANA (Vadico)
LEO PERACCHI
y su Orquesta
PRODUCCION FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA REGISTRADA. RESERVADOS LA REPRODUCCION LA EJECUCION PUBLICA Y LA RADIODIFUSION DE ESTE DISCO

The Terra Ceia Christian School Choir

Celebrate Christmas!

SIDE ONE
33-1/3 RPM



STEREO

1. Celebrate (1:03)
2. C'mon Ring Those Bells (2:12)
3. O Holy Night (4:33)
4. Song of the Littlest Angel (2:02)
5. Christmas Carol Medley (6:47)

   What Child is This
   Away in a Manger
   Silent Night
   The First Noel
   Joy to the World

The Terra Ceia Christian School Choir

Celebrate Christmas!

SIDE TWO
33-1/3 RPM



STEREO

1. Here We Come A-Caroling (1:37)
2. Carol of the Bells (1:22)
3. Ding Dong! Merrily on High (1:23)
4. Mary's Boy Child (1:57)
5. The Innkeepers Carol (3:17)
6. Listen to the Music (2:13)
7. Happy Birthday, Baby Jesus (3:02)

Side 1

California State University, Chico

SYMPHONIC WIND ENSEMBLE

Daniel Hiestand, Conductor

SPRING CONCERT 1976

Stereo
33⅓ RPM
USR 9255

FESTIVE OVERTURE —
Dimitri Shostakovich
Arr. Hunsberger

PASSACAGLIA and FUGUE in
C MINOR — Johann Sebastian Bach
Arr. Falcone

Manufactured by Mastered Sound; Burbank, California

Side 2

California State University, Chico

SYMPHONIC WIND ENSEMBLE

Daniel Hiestand, Conductor

SPRING CONCERT 1976



Stereo
33⅓ RPM
USR 9255

MUSIC FOR PRAGUE 1968 —
Karel Husa

1. Introduction and Fanfare
2. Aria
3. Interlude, Toccata and Chorale

Manufactured by Musical Sound, Burbank, California

Side 3

California State University, Chico

SYMPHONIC WIND ENSEMBLE

Daniel Hiestand, Conductor

SPRING CONCERT 1976

Stereo
33⅓ RPM
USR 9255

1. Night Soliloquy — Kent Kennan
   Jani Dixon, flute
2. Fanfare from "La Peri" — Paul Dukas
   Robert Slack, Student Conductor
3. The Free Lance — John Phillip Sousa
4. Law and Order — Harry Alford
5. The Stars and Stripes Forever —
   John Phillip Sousa

Manufactured by United Sound, Burbank, California

Side 4

California State University, Chico

SYMPHONIC WIND ENSEMBLE

Daniel Hiestand, Conductor

SPRING CONCERT 1976



Stereo
33⅓ RPM
USR 9255

THE PINES OF ROME — Ottorino Respighi
Arr. Duker

I. The Pines of the Villa Borghese
II. The Pines Near a Catacomb
III. The Pines at the Janiculum
IV. The Pines at the Appian Way

Manufactured by United Sound, Burbank, California

CBS
COLUMBIA

UN HOMBRE SOLO

JULIO IGLESIAS

Compuesto, orquestado y producido por:
MANUEL ALEJANDRO

— *USA* —

ESTEREO

℗ *1987* CBS Inc.

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931-0099

PRODUCCION ORDENADA POR EMPORIO MUSICAL S. A.

LADO A

FABRICADO POR
GUAYAQUIL — ECUADOR

S-10706-CBS-12
(450908-A)

c o p

1. LO MEJOR DE TU VIDA (Manuel Alejandro-Marian Beigbeder) 4:20
2. TODO EL AMOR QUE TE HACE FALTA (Manuel Alejandro-Ana Magdalena) 5:15
3. INTENTANDO OTRA VEZ ENAMORARTE (Manuel Alejandro-Sandra Beigbeder) 3:30
4. PROCURA HABLARLE TU (Manuel Alejandro-Marian Beigbeder) 3:45
5. QUE NO SE ROMPA LA NOCHE (Manuel Alejandro-Ana Magdalena) 4:25

Todas las canciones pertenecen al fondo editorial SBK SONGS

(21:40)

CBS
COLUMBIA

UN HOMBRE SOLO

JULIO IGLESIAS

Compuesto, orquestado y producido por:
MANUEL ALEJANDRO

— USA —

ESTEREO

℗ *1987* CBS Inc.

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PRODUCCION ORDENADA POR
EMPORIO MUSICAL S. A.

LADO B

FABRICADO POR Iglesa
GUAYAQUIL — ECUADOR

931-0099

S-10707-CBS-12
(450908-B)

1. UN HOMBRE SOLO (Manuel Alejandro-Marian Beigbeder) 3:50
2. TE VOY A DEJAR DE QUERER (Manuel Alejandro-Ana Magdalena) 4:54
3. EVADIENDOME (Manuel Alejandro-Sandra Beigbeder) 3:49
4. ALGUIEN (Manuel Alejandro-Marian Beigbeder) 3:25
5. EL MAR QUE LLEVO DENTRO (Manuel Alejandro-Sandra Beigbeder) 2:00

Todas las canciones pertenecen al fondo editorial de SKB SONGS

(18:20)

c o p

Yuriko

"NO ME PREGUNTEN POR EL"
CHAYITO VALDEZ

LADO A
ESTEREO



YLPS-4008

1. NO ME PREGUNTEN POR EL (2:45)
(Carlos Peña) Hony S.A.
2. PENAS Y PENAS (2:45)
(Lalo Barrera/Ramiro Aguilar) Hony S.A.
3. EL COMPADRITO (2:40)
(C. Lupercio/R. Aguilar/O. Valdez) Hony S.A.
4. TODA LA VERDAD (2:45)
(Demetrio Vite) Hony S.A.
5. PADRE Y MADRE (2:42)
(Rafael Rojas) Roaga

A-SIDE DISTRIBUTING 3248 BROADWAY SAN ANTONIO TEXAS 78209



"NO ME PREGUNTEN POR EL"
CHAYITO VALDEZ

LADO B
ESTEREO

YLPS-4008

1. LA PRIMERA MUJER (3:00)
(Carlos Peña) Hony S.A.
2. CUANDO ME ENTREGAS TODO (2:40)
(Ramiro Aguilar) Hony S.A.
3. LAGRIMAS DE MADRE (2:50)
(J. Fernando Paz) Intersong
4. TU NO VALIAS LA PENA (2:45)
(Ramiro Aguilar) Hony S.A.
5. LA PROMESA (3:00)
(Cayetano L.) Hony S.A.

4-SIDE DISTRIBUTING 3248 BROADWAY SAN ANTONIO TEXAS 78209



APRIL and SUSAN

AS0001
(AS0001A)

Side One
33 1/3 RPM

JOIN IN!

1. JOIN IN (Kassirer)
2. I'D GO DANCING (Kassirer)
3. SHAKE! SHAKE! SHAKE! (Kassirer/Marcus)
4. THE LAUGHING SONG (Kassirer/Marcus)
5. SNAPPIN' OUR FINGERS (Kassirer)
6. CRUMPLEWETSKIN (Marcus)
7. LULLABY (Kassirer)

Produced by Jack Schechtman

℗ & © 1984 Join In Music



APRIL and SUSAN

AS0001
(AS0001B)

Side Two
33 1/3 RPM

JOIN IN!

1. PIZZA (Marcus)
2. TEDDY BEAR (Kassirer/Marcus)
3. 'ROUND AND 'ROUND (Kassirer/Marcus)
4. CANOE (Kassirer)
5. HALLOWE'EN (Kassirer)
6. THE SOMETHING (Marcus)
7. LATKES (Kassirer/Marcus)

Produced by Jack Schechtman

℗ & © 1984 Join In Music

TELEFUNKEN

HERGESTELLT VON DER TELDEC - TELEFUNKEN-DECCA - SCHALLPLATTEN GMBH, HAMBURG

STEREO

DAS ALTE WERK

Contr. Copyr.

075 540

Bestell-Nr.:

SAWT 9545-A

Seite 1

Blockflötenmusik auf Originalinstrumenten um 1700

JEAN BAPTISTE LOEILLET (1680–1730) **Sonate G-dur für Blockflöte und B. c.** - Largo - Allegro - Adagio - Gavotta

JAN JACOB VAN EYCK (um 1590–1657) **Batali - Variationen über 'Doen Daphne d'over schoone maeght'**

ROBERT CARR **Divisions upon an Italian Ground**
aus 'The Delightful Companion' 1686
für Alt-Blockflöte und B. c.

Frans Brüggen, Blockflöte
Anner Bylsma, Violoncello
Gustav Leonhardt, Cembalo

URHEBER- UND LEISTUNGSSCHUTZRECHTE. BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN

33

TELEFUNKEN

HERGESTELLT VON DER TELDEC „TELEFUNKEN-DECCA" SCHALLPLATTEN GMBH., HAMBURG

STEREO

DAS ALTE WERK

Bestell-Nr.:

SAWT 9545-A

Seite 2

Contr. Copyr.

075 541

Blockflötenmusik auf Originalinstrumenten um 1700

GEORG PHILIPP TELEMANN (1681–1767) **Fantasie F-dur für Flöte**
Alla francese - Presto
Fantasie d-moll für Flöte - Largo-Vivace-Largo-Vivace Allegro
FRANÇOIS COUPERIN (1668–1733) **Le Rossignol en amour**
aus 'Pièces de clavecin' Livre 3 1722, Quatorzième Ordre
JOHANN CHRISTOPH PEPUSCH (1667–1752)
Sonate Nr. 4 F-dur für Alt-Blockflöte und B. c.
Adagio - Allegro - Adagio - Giga

Frans Brüggen, Blockflöte
Anner Bylsma, Violoncello
Gustav Leonhardt, Cembalo

URHEBER- UND LEISTUNGSSCHUTZRECHTE BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN

33


UNITED ARTISTS®
GOLDEN COUNTRY HITS
SIDE 1
UAS 6327 A
1. TAKE ME BACK TO TULSA—George Jones
2. THE GREATEST ONE OF ALL—Melba Montgomery
3. SIGNAL OF THE BANJO—Bill Harrell
4. I MAKE EXCUSES—Judy Lynn
5. IT'S A SIN—LeRoy Holmes
6. I'M MOVIN' ON—Al Caiola
HIGH FIDELITY STEREO
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


UNITED ARTISTS ®
GOLDEN COUNTRY HITS
SIDE 2
UAS 6327 B
1. HELLO OPERATOR—Judy Lynn
2. HE'LL HAVE TO GO—LeRoy Holmes
3. TIME CHANGES EVERYTHING—George Jones
4. WHAT'S BAD FOR YOU IS GOOD FOR ME—Melba Montgomery
5. BYE BYE LOVE—Al Caiola
6. ORANGE BLOSSOM SPECIAL—Bill Harrell
HIGH FIDELITY STEREO
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U.S.A.

1981-82



PRIDE MARCHING BAND

Jerry Hoover, Director of Bands
Dr. Kenneth Singleton, Associate Director of Bands

SIDE A
STEREO

ERS-820404
33 1/3 RPM

RUN ON AND AGGIE FIGHT SONG
STRIKE UP THE BAND
NINE TO FIVE
SWEET GEORGIA BROWN — Drum Line
PEANUT VENDOR — Trombone Trio
GRAND ENTRY SWING MARCH
EVITA MEDLEY
CHUMP CHANGE
CARAVAN
WHEN JOHNNY COMES MARCHING HOME

Produced by Educational Recording Service

1981-82

NEW MEXICO STATE UNIVERSITY®

PRIDE MARCHING BAND

Jerry Hoover, Director of Bands
Dr. Kenneth Singleton, Associate Director of Bands

ODE TO JOY

SIDE B
STEREO

ERS-820404
33 1/3 RPM

IN THE HALL OF THE MOUNTAIN KING — Tuba Feature
GENTLE ON MY MIND
COTTON EYED JOE
GHOST RIDERS IN THE SKY
DUELING BANJOS — Drum Line
TIJUANA TAXI — Trombone Trio
ROCKIN' IN THE PARADISE
LINGER AWHILE
SWEET GEORGIA BROWN — Drum Line
ELVIRA — CADENCE — AGGIE FIGHT SONG
DUELING BANJOS — Drum Line

Produced by Educational Recording Service


jubilee
JGM-5028
(JGM-5028-A)
Side 1
Superlaphonic Hi-Fi
FOY WILLING AND THE RIDERS OF THE PURPLE SAGE SING
THE NEW SOUND OF AMERICAN FOLK
FIREBALL MAIL (Floyd Jenkins: Acuff-Rose BMI) 1:45
KISSES SWEETER THAN WINE (Public Domain) 2:35
JUST BECAUSE (Sid Robin: Leeds Music ASCAP) 2:12
LIVE AND LET LIVE (Walker-Sullivan:
Peer International ASCAP) 2:48
WHEN MY BLUE MOON TURNS TO GOLD
(Walker-Sullivan: Peer International ASCAP) 2:50
FIVE HUNDRED MILES (Hedy West-Bobby Bare-
Charlie Williams: Friendship Music Corp.
& Central Songs BMI) 2:48
LONG 33⅓ PLAY
A PRODUCT OF JAY-GEE RECORD CO., INC., N.Y.


jubilee
JGM-5028
(JGM-5028-B)
Side 2
Superlaphonic Hi-Fi
FOY WILLING AND THE RIDERS OF THE PURPLE SAGE SING
THE NEW SOUND OF AMERICAN FOLK
OLD LONESOME TRAIN (Foy Willing: Keystone Music ASCAP) 2:32
DARK AS A DUNGEON (Merle Travis: American Music BMI) 2:50
NEVER LET ME CROSS YOUR MIND (Foy Willing: Keystone Music ASCAP) 2:25
SOMEONE WON YOUR HEART (Foy Willing: Leeds Music ASCAP) 3:12
PINS AND NEEDLES (Floyd Jenkins: Acuff-Rose BMI) 2:30
I CRIED MYSELF TO SLEEP (Foy Willing-Sid Robin: Leeds Music ASCAP) 3:08
LONG 33⅓ PLAY
A PRODUCT OF JAY-GEE RECORD CO., INC., N.Y.



Viejas Canciones en la Voz, el Piano y el Estilo de ALCI ACOSTA

ASS–6507
STEREO
Licencia de:
Sonolux,
Colombia

LADO A
33 1/3 RPM

1–NO ME DIGAN COBARDE - Bolero
(G. Venegas-Lloveras)
2–VAMOS JUGANDO IGUALES - Bolero
(D.R.)
3–QUE PASO? - Bolero
(E. Cortazar-M. Esperon)
4–AMOR PERDIDO - Bolero
(Pedro Flores)
5–ESTATUA DE MARMOL - Bolero
(G. Montes)

Manufactured and Distributed by Alhambra Records, Inc.



Viejas Canciones en la Voz,
el Piano y el Estilo de
ALCI ACOSTA

ASS–6507
STEREO
Licencia de:
Sonolux,
Columbia

LADO B
33 1/3 RPM

1–ALMA NEGRA - Bolero (Gabriel Raymond-
Leon de la Roca)/Sono-Inter
2–POBRE GAVIOTA - Bolero
(Rafael Hernandez)
3–LAGRIMAS NEGRAS (Miguel Matamoros)
4–ALMA TUMAQUEÑA - Bolero
(Faustino Arias)
5–QUE ES LO QUE PASA - Bolero
(Julio Gutierrez)

Manufactured and Distributed by Alhambra Records, Inc.

PRAISE THE LORD!

The Witnesses For Christ

WTC-106-A
33⅓ RPM

SIDE ONE
Stereo
Recorded at
Hedden West
Studios,
Schaumburg, IL

1. Let Everything That Hath Breath - 2:20
2. If You Abide In Me - 3:35
3. Just As I Am - 4:00
4. Steal Away To Jesus - 2:40
5. Let My Life Be A Blessing - 2:50

PRAISE THE LORD!

The Witnesses For Christ

WFC-106-B
33⅓ RPM

SIDE TWO
Stereo
Recorded at
Hedden West
Studios,
Schaumburg, IL

1. Trust In The Lord - 2:34
2. We Know That All Things - 3:10
3. Deep River - 4:45
4. Working On The Building - 2:40
5. God Bless You - 4:10

RCA VICTOR



20TH CENTURY-FOX PRESENTS

THE PLEASURE SEEKES

(EN BUSCA DEL PLACER)

LOC 1101

LADO 1

1- MADRID (Alex Courage) THE PLEASURE SEEKERS (Sammy Cahn-James Van Heusen) 2- BLUE MOON CHA-CHA (Richard Rodgers-Lorenz Hart) 3- NEXT TIME (Sammy Cahn-James Van Heusen) 4-ROMANTIC BOSSA NOVA (Lionel Newman) 5- TENDER MOMENT (Adiocita) (Lionel Newman) 6- THE PLEASURE SEEKERS BOSSA NOVA (Sammy Cahn-James Van Heusen) 7- ZIG-A-DIG-A-DING-BOOM-BAH (Jeanne Carroll)

lb. 3. Ann-Margret and Orchestra conducted by Lionel Newman

HECHO EN MEXICO

MONAURAL

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AUTORIZACION PARA USARLO CON FINES DE LUCRO

RCA VICTOR



20TH CENTURY-FOX PRESENTS

THE PLEAUSURE SEEKES

(EN BUSCA DEL PLACER)

LOC 1101

LADO 2

1- ADIOCITA (Lionel Newman)
2- SOMETHING TO THINK ABOUT (Sammy Cahn-James Van Heusen)
3- THE TERRACE (Herbert Spencer)
4- COSTA DEL SOL (Sammy Cahn-James Van Heusen)
5- EVERYTHING MAKES MUSIC WHEN YOU'RE IN LOVE (Sammy Cahn-James Van Heusen) 6- PRADO MUSEUM (Lionel Newman) 7- END TITLE (The Pleasure Seekers) (Sammy Cahn-James Van Heusen)

2, 5. Ann-Margret and Orchestra conducted by Lionel Newman

HECHO EN MEXICO

MONAURAL

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PRODUCTO DE RCA VICTOR MEXICANA, S. A. DE C. V. HECHO DE GRABACIONES ORIGINALES DE RADIO CORPORATION OF AMERICA

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33⅓
STEREO

SONX-60043 A

007

GREAT MOVIE SOUNDS OF JOHN BARRY

CBS SONY

1. THE JAMES BOND THEME (From the United Artists Motion Picture "Dr. No") - M. Norman -
2. YOU ONLY LIVE TWICE (From the United Artists Motion Picture "You Only Live Twice") - L. Bricusse - J. Barry -
3. THUNDERBALL (From the United Artists Motion Picture "Thunderball") - D. Black - J. Barry -
4. GOLDFINGER (From the United Artists Motion Picture "Goldfinger") - L. Bricusse - A. Newley - J. Barry -
5. MR. KISS KISS BANG BANG (From the United Artists Motion Picture "Thunderball") - L. Bricusse - J. Barry -
6. FROM RUSSIA WITH LOVE (From the United Artists Motion Picture "From Russia With Love") - L. Bart -
7. 007 (From the United Artists Motion Picture "From Russia with Love") - J. Barry -

33⅓
STEREO

SONX-60043 B

007

GREAT MOVIE SOUNDS OF JOHN BARRY



1. THEME FROM BORN FREE (From the Columbia Pictures Motion Picture "Born Free") - J. Barry -
2. IPCRESS FILE (From the Universal Motion Picture "ipcress File") - J. Barry -
3. WEDNESDAY'S CHILD (Theme From "The Quiller Memorandum") - J. Barry - M. David -
4. THE KNACK (From the United Artists Motion Picture "The Knack") - L. Bricusse - J. Barry -
5. THE CHASE (From the Columbia Pictures Motion Picture "The Chase" - J. Barry -
6. THEME FROM KING RAT (From the Columbia Pictures Motion Picture "King Rat") - J. Barry -
7. THE WRONG BOX (From the Columbia Pictures Motion Picture "The Wrong Box") - J. Barry -

THE SKY'S THE LIMIT

Leon Patillo

Produced by Skip Konte and Leon Patillo

1. I'VE HEARD THE THUNDER — 4:04
2. SECURITY — 4:04
3. LIFE IS WHAT YOU MAKE IT — 3:57
4. COME TO RECEIVE — 3:28
5. J.E.S.U.S. — 3:58

myrrh M





SIDE 1

All songs composed by Leon Patillo. Published by Word Music (ASCAP)

WR-8146
(WR-08146-A)

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Manufactured and Distributed by A&M Records, Inc.
B

MYRRH RECORDS • WACO, TEXAS

A DIVISION OF WORD, INC.

THE SKY'S THE LIMIT

Leon Patillo

Produced by Skip Konte and Leon Patillo

myrrh





SIDE 2

1. LOVE CALLING — 4:30
2. FEAR NOT — 4:07
3. SING UNTO THE LORD 4:25
4. THE SKY'S THE LIMIT — 3:43
5. SMALL STILL VOICE — 4:27

All songs composed by Leon Patillo. Published by Word Music (ASCAP)

WR-8146
(WR-08146-B)

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Manufactured and Distributed by A&M Records, Inc.
B

MYRRH RECORDS • WACO, TEXAS

A DIVISION OF WORD, INC.

THE POCONO BOY SINGERS, MEN'S CHORUS, AND ORCHESTRA

presents George Frideric Handel

Messiah

Dr. Bernard Schade, conducting

R.I.A.A. EQUAL.
SIDE 1



33 1/3 R.P.M.
MICROGROOVE

1	Chorus — And the Glory of the Lord	Ensemble
2	Air — But Who May Abide	Counter Tenor
3	Recitative — For Behold, Darkness Shall Cover the Earth	Bass
4	Chorus — For Unto Us a Child is Born	Ensemble
5	Recitative — And Suddenly There Was with the Angel	Solo Group
6	Chorus — Glory to God	Ensemble
7	Chorus — Surely He Hath Borne Our Griefs	Ensemble
8	Chorus — And with his Stripes We Are Healed	Ensemble

HRL 3435 A
Helffrich Recording Labs
R D 2 Box 118
Allentown, Pa 18103

THE POCONO BOY SINGERS, MEN'S CHORUS, AND ORCHESTRA

presents George Frideric Handel

Messiah

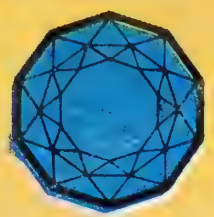
Dr. Bernard Schade, conducting

R.I.A.A. EQUAL.
SIDE 2

33 1/3 R.P.M.
MICROGROOVE

1	Chorus — All We Like Sheep Have Gone Astray	Ensemble
2	Recitative -- He Was Cut Out of the Land of the Living	Tenor
3	Air — But Thou Didst Not Leave His Soul in Hell	Tenor
4	Chorus — Lift Up Your Heads	Soloists and Chorus
5	Air — Their Sound is Gone Out	Tenor
6	Chorus — Since By Man Came Death	Ensemble
7	Chorus — Worthy is the Lamb that Was Slain	Ensemble

HRL 3435 B
Helffrich Recording Labs
R.D. 2 Box 118
Allentown, Pa. 18103



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RECORDS

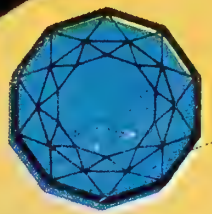
FELITO FELIX No.2

33⅓ RPM
Cara A

LPGS–5028
STEREO

1–EL PRESO No. 9 (Hnos. Cantoral)
2–EL REY (José Alfredo Jiménez)
3–TOTAL (Ricardo Perdomo)
4–JALEO DEL SIBONEY (D.R.)
5–OBSESION (Pedro Flores)

Mftd. and Dist. by Gema Records Corp.—c/ Cerra 626, Parada 15 Santurce, Puerto Rico



Gema™
RECORDS

FELITO FELIX No. 2

33⅓ RPM
Cara B

LPGS–5028
STEREO

1–MOSAICO DE BESOS (D.R.)
2–FLOR DE ROCA (Chucho Navarro)
3–TUS OJOS (D.R.)
4–COSAS COMO TU (S. Alvarado)
5–ENSALADA DE VOCES (D.R.)

Mftd. and Dist. by Gema Records Corp.—c/ Cerra 626, Parada 15 Santurce, Puerto Rico


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Nimbus Records
SAM
SUPER ANALOGUE MASTERING
45 RPM
45 RPM
STEREO/UHJ
MCPS
NIMBUS 45018 A
SIDE 1
SHURA CHERKASSKY PLAYS
IGOR STRAVINSKY
Trois Mouvements de Pétrouchka
1. Danse Russe
2. Chez Pétrouchka
3. La semaine grasse
℗ 1983
Made in England


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Nimbus Records
SAM
SUPER ANALOGUE MASTERING
45 RPM
45 RPM
STEREO/UHJ
MCPS
NIMBUS 45018 B
SIDE 2
SHURA CHERKASSKY PLAYS
1. MENDELSSOHN Prelude & Fugue in E minor
2. DEBUSSY Arabesque No.1 in E
3. MORTON GOULD Boogie-Woogie Etude
4. SCHUMANN/TAUSIG El Contrabandista
5. RIMSKY-KORSAKOV/RAKHMANINOV
Flight of the Bumble-Bee
℗ 1983
Made in England


DISCOS CBS INTERNATIONAL
CBS
TM
VIKKI CARR
ESOS HOMBRES
A
℗ 1988
Miami Fl.
DCL-80057
STEREO
33 1/3 RPM
1. MALA SUERTE 4:20
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
2. HAY OTRO EN TU LUGAR 3:01
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
3. VAMOS DE FRENTE 5:01
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
4. YO SIGO SIENDO COMO SOY 4:30
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
5. OTRA VEZ ENAMORADA 3:52
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
Distributed & Manufactured by: Discos CBS International.

DISCOS CBS INTERNATIONAL

CBS ™

VIKKI CARR
ESOS HOMBRES

B

℗ 1988
Miami Fl.

DCL-80057
STEREO
33 1/3 RPM

1. NO TE ENGAÑES 3:00
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
2. ESOS HOMBRES 4:30
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
3. CUANDO NOS SEPAREMOS 3:52
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
4. QUE VAS A HACER DE MI 4:55
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-
5. QUE NADA 4:15
-Roberto Livi (ASCAP) - Bebu Silvetti (ASCAP)-

Distributed & Manufactured by Discos CBS International


GILEAD
ANIMAL AUTOMOBILE
RIDE
Songs Written and Performed
by ED LIPTON
DANIEL LOUIS BLOCH, guitar.
SIDE ONE
203317
GILEAD #1266
1. GIRAFFES MAKE EXCELLENT PETS (3:41)
2. JUMP, ELEPHANT, JUMP (4:24)
3. ANIMAL CAMP (4:21)
4. THE INSECT SONG (4:37)
5. SANTA CLAUS (3:53)
Copyright © 1975 by Edward Lipton
All songs BMI.
BOX 532, CATHEDRAL STATION, N.Y. N.Y. 10025


GILEAD
ANIMAL AUTOMOBILE RIDE
Songs Written and Performed by ED LIPTON
DANIEL LOUIS BLOCH, guitar
SIDE TWO
203318
GILEAD #1266
1. ANIMAL AUTOMOBILE RIDE (6:10)
2. THE SPELLING SONG (4:20)
3. HIDE AND SEEK (3:43)
4. THE NEVER SONG (4:16)
5. THE SOUND SONG (2:38)
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All songs BMI
BOX 322, CATHEDRAL STATION, N.Y., N.Y. 10025


CAEDMON
LONG PLAYING • 33⅓ RPM • MICROGROOVE
PERFORMANCE AND REPRODUCTION RIGHTS INFORMATION AVAILABLE FROM CAEDMON RECORDS INC. 461 EIGHTH AVE., NEW YORK 1, N.Y.
ARTHUR MILLER'S
A VIEW FROM THE
BRIDGE
TRS-317-S-A
Side 1
27:18
Act 1, Part 1
Directed by
ULU GROSBARD
STEREO


CAEDMON
LONG PLAYING • 33⅓ RPM • MICROGROOVE
ARTHUR MILLER'S
A VIEW FROM THE
BRIDGE
TRS-317-S-D
Side 4
27:12
Act II, Conclusion
Directed by
ULU GROSBARD
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STEREO


CAEDMON
ARTHUR MILLER'S
A VIEW FROM THE
BRIDGE
TRS-317-S-B
Side 2
24:15
Act 1, Part 2
Directed by
ULU GROSBARD
LONG PLAYING • 33⅓ RPM • MICROGROOVE
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STEREO

CAEDMON

LONG PLAYING • 33⅓ RPM • MICROGROOVE

ARTHUR MILLER'S A VIEW FROM THE BRIDGE

TRS-317-S-C

Side 3

22:35

Act 1, Conclusion
Act II, Part 1

Directed by
ULU GROSBARD

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STEREO






JUDAS ISOSCELES

I. ALTRUIST
II. PORTENT OF SELF
III. PORTENT OF DEATH
IV. JUDAS ISOSCELES
V. KOSM'S MAW

PERFORMED BY RYAN SCHULTZ
RECORDED AT TWIN EARTH/ ADELAIDE/ SA
RECORDED/ MIXED/ MASTERED BY
MICHAEL ELLINGFORD

ARTWORK BY BABY TEEFFF
VISUALS BY CAPITAL WASTE PICTURES

PAL DUB BY CAPITAL WASTE/ SA
NTSC DUB BY THE BASEMENT LABS/ NY
AUDIO CASSETTE BY DERO ARCADE/ VIC


CAPITAL WASTE PRESENTS
VHS
JUDAS ISOSCELES

R23X



SOUND_TRACK~[MP3]



+100


Professional
VHS
R3X
SOUND_TRACK~[MP3].TORRENT


悪霊伝
ANGELSPIT



01 **EAT THE CHILDREN** - Director: Angelspit
02 **AMMOSEXUAL** - Director: The Liar
03 **HAPPY LITTLE COMA** - Director: Keith Jensen
04 **LITTLE BASTARDS** - Director: Angelspit
05 **LOVE TO WATCH** - Director: The Liar
06 **SOMEONE ELSE** - Director: Chris Davis
07 **SPADE** - Director: Kino McFarland
08 **DON'T SAY** - Director: Angelspit
09 **HOT MACHINE** - Director: The Liar
10 **COMPLY OR DIE** - Director: Steve Hasse
11 **EASY** - Director: Angelspit
12 **STICK TO THE PLAN** - Director: Angelspit
13 **LIVE FAST OR DIE** - Director: Angelspit
14 **ALL PUPPET NO MASTER** - Director: The Liar/Angelspit

BASEMENT LABS

スタッフ工作員

DSF

BLACK PILL RED PILL

CAT: VXPX_042
C+P 2020 ANGELSPIT

RUNTIME 01:26:66 NTSC

ANGELSPIT.NET


BASE
MENT
LABS

Electric Sleep's The Esoteric Side Of Pop

T-120

Electric Sleep's The Esoteric Side Of Pop

BASEMENT LABS

VHS

NTSC

VXPX_024

YEAH, I M WITH IT



VXPX_027

JUDAS ISOSCELES

VHS

CAPITAL PUNISHMENT

BASEMENT LABS

FUJI T-120

eyes more skulls than eyes • judas isosceles



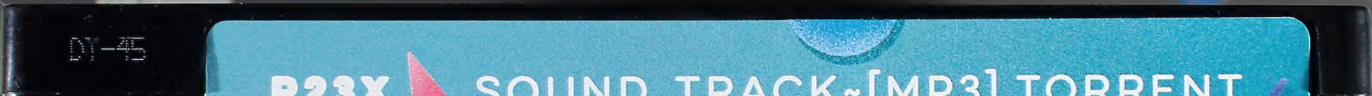
BASEMENT LABS



NTSC

VXPX_027

R23X SOUND_TRACK~[MP3].TORRENT


DT-45
R23X
SOUND_TRACK~[MP3].TORRENT

CH 69

ny slow year asleep

BASEMENT LABS



HiFi

VXPX 025

95分 Hi-Fi ステレオ

¥1,200

VHS